

MACHINE KNITTING MONTHLY

August 1997
£1.95

Ribbed Linen

The shirt of the season

Fashion Lace

Tunic **or** cropped top
for Silver Reed **machines**

Jacquard for Passap

Four-colour **sweater**
Child's motif **cardigan**

Coryn for Men

Angela Coryn's Seahorse pattern

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with

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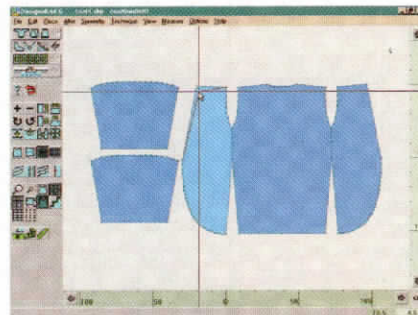
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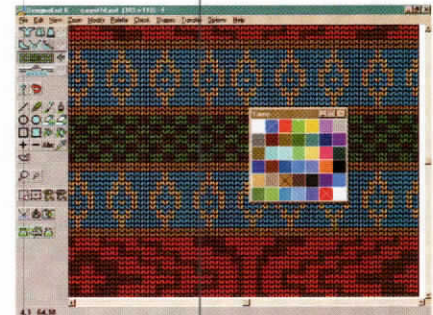
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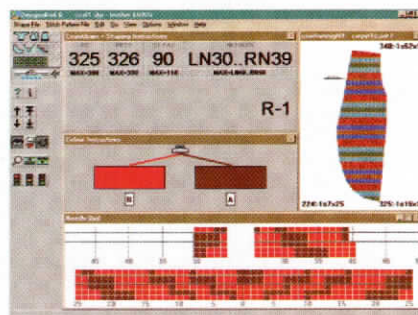
Stitch Designer

- Design multicoloured stitch patterns and download them to an electronic knitting machine, or produce punch or reader card templates
- Convert graphic images into stitch patterns

DesignaKnit 6 for Windows has the following

minimum requirements:

- 386, 486 or Pentium IBM-compatible PC
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Interactive Knitting

- All types of knitting machines, even non-electronics, can be linked to the PC so that colour changing and shaping instructions can be followed row by row as you knit

Soft Byte Ltd., Quarry Lane, Nantmawr, Nr. Oswestry, Shropshire SY10 9HH.

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ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

YARN GUIDE

EXTRA
FINE

1

2

3

FINE

4

5

6

FINE-
MEDIUM

7

8

9

MEDIUM

10

11

12

MEDIUM-
THICK

13

14

15

THICK

16

17

18

EXTRA
THICK

19

20

21

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

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Dear Readers,

Lace - light and lovely for summer - is featured strongly this month. Maggie Dyke is exploring fashion lace knitted on Silver Reed standard gauge machines and has designed a tunic and a cropped top to put it into practice. These are patterns to grace any summer occasion; choose the tunic to wear with slim skirts or trousers and the cropped top to partner fuller skirts.

Also for Silver Reed machines is a pretty V-neck top from Fran Francis, but if your machine is a different make, you can substitute a lace card that suits your machine and still use the pattern - all we need now is the right weather!

Passap knitters will be pleased to see that June Williams has designed another sweater for us using, as always, cleverly selected colours for the four-colour stitch pattern. For children there's a cardigan with goose motif by Kathy Haynes which is also designed for the E6000.

Debbie Kendall writes about bands for finishing "cut and sew" edges this month and Ann Kite's *Teach In* covers cut and sew necklines as part of her series on making garments, so put the two together for the perfect neckline!

Finally, check out our news of the autumn events and you'll find there is plenty to look forward to after the holiday season is over. Happy holidays!

Sheila

Volume 12, No. 5 August 1997 ISSN 0269-9761

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Graphic Design Matt Smith

Fashion Photography Simon Pask

Stylist Sally-Ann Carroll

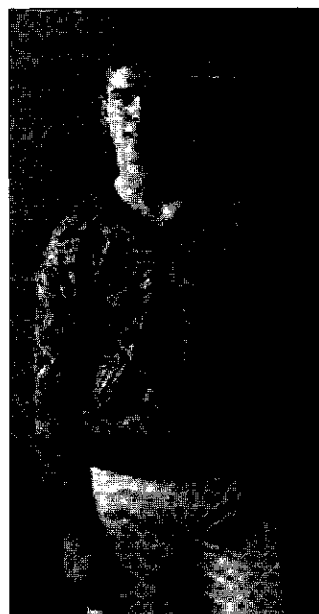
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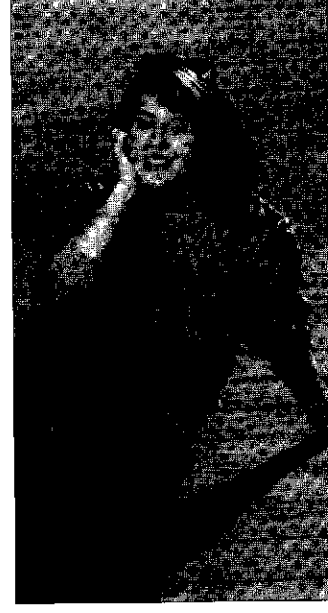
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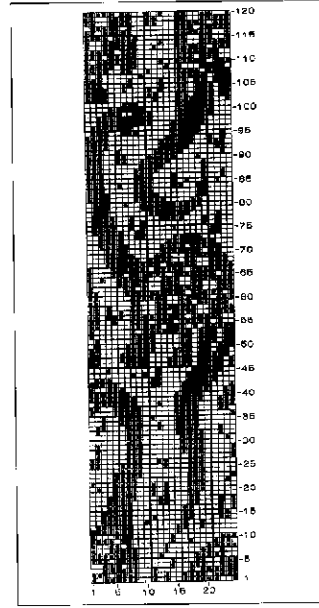
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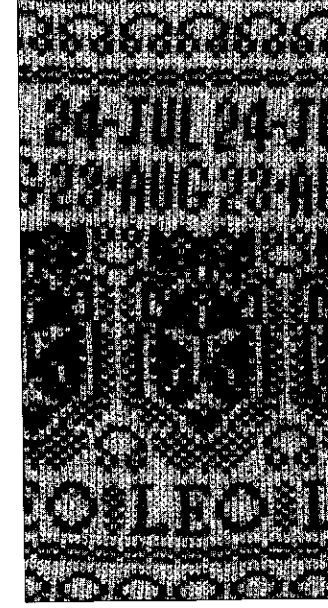
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• PHOTO CREDITS •

This month's patterns were photographed with the following accessories:

Page 9: Trousers, KAYS. Earrings, ANDEA.
Page 16: Dress, KAYS. Earrings, ADRIEN MANN.
Page 25: Skirt, LITTLEWOODS. Jewellery, ANGIE GOODHERHAM.
Page 29: Shorts, RICHARDS. Bangle, ANGIE GOODERHAM.
Page 33: Trousers, LITTLEWOODS. Glasses, FOSTER GRANT.
Page 57: Trousers, NEXT.
Page 61: Shoes, NEXT. Hat, BERMONA. Bracelet, ANGIE GOODERHAM.

Canadian Distribution and Subscriptions:

Modern Sales Canada Inc.,
PO Box 67, # 6, 1642 Langan Ave.,
Port Coquitlam, B.C., V3C 3V5,
Canada.

U.S.A. Sales/Distribution:

Modern Sales U.S.A. Inc.,
7724 88th Drive S.E., Snohomish,
Washington 98290, U.S.A.

You can write to
Machine Knitting Monthly
at the following address:

PO Box 1479,
Maidenhead,
Berkshire SL6 8YX.

Our telephone number is
(01628) 783080.

Our fax number is
(01628) 33250.

Printed in England

Machine Knitting Monthly is published monthly by Machine Knitting Monthly Limited, PO Box 1479, Maidenhead, Berkshire SL6 8YX. Colour reproduction by Quantum Reprographics, Maindy, Cardiff. Printed in England by Headley Bros, Ashford, Kent. Distributed by USM Distribution Limited, 86 Newman Street, London W1P 3LD. No part of this magazine may be reproduced or utilised in any form or by any means, mechanical or electronic including photocopying, recording or by any information storage or retrieval system without first obtaining the written permission of the publisher. Whilst every care is taken to ensure the accuracy of the patterns, charts, drawings and editorial matter, the publisher can accept no responsibility whatsoever for any damage, loss or the like arising from their use. Whilst every care is taken, no responsibility can be accepted for loss or damage to manuscripts, photographs or artwork. It is assumed that copyright of material submitted is that of the contributor or that necessary clearances have been obtained. Whilst we take every care when accepting advertisements, we cannot accept responsibility for unsatisfactory transactions but we will investigate any complaints. All rights reserved, Machine Knitting Monthly Limited. Copyright © 1997.

Newsline

A new product? Your latest venture? Plans for a lecture tour? Whatever is happening, if it's of interest to other knitters we'd like to hear about it. Write to us at:- MKM, PO Box 1479, Maidenhead, Berks SL6 8YX. Tel: 01628-783080. Fax: 01628-33250

PDB AT HAGUE

For all your PDB Electric Yarn Winder purchases and spares please contact:-

B. Hague & Co.
Mile End Road, Colwick
Nottingham NG4 2DW
Tel: 0115-987 0031

There are four yarn winders in the range starting with the original PDB 125g. This was first developed in 1981 and still proves to be as popular as ever. Price £62.00. Next, is their 250g Winder. This one was produced for the knitters who wished to wind larger amounts.

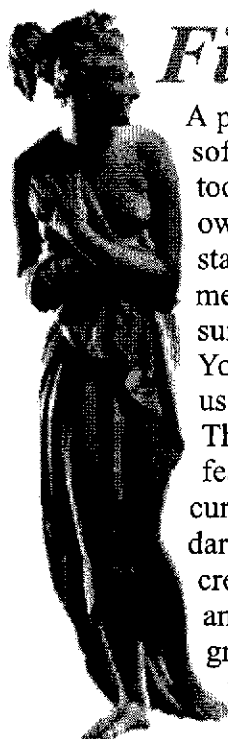


The unit comes complete with tension mast and spare bobbin. Price £93.75.

Now there is the real BIG ONE, the 500g Electric Yarn Winder. Again, this is complete with tension mast. Price £120.95. Finally, the Electric Yarn

Twister. This is excellent for knitters who use industrial yarns and wish to create their own colour combinations. When twisted, it produces a regular "tweed" effect, with a general distribution of colour. Up to 125g can be wound on this machine. Price £106.50.

As featured on BBC's "Computers Don't Bite"



Fittingly Sew

A powerful pattern-drafting software package with all the tools needed to produce your own patterns, either based on standard sizes or on personal measurements, so you can be sure of a perfect fit every time! You can start from scratch or use the included templates. The program's advanced features allow you to specify curved or straight seams, insert darts and tucks, transfer darts, create facings automatically and work out a layplan using a grid to match your fabric's pattern repeats.

Fittingly Sew 1.2 for Windows™ and *Fittingly Sew 1.2* for Macintosh are products of **Soft Byte Ltd**, Quarry Lane, Nantmawr Oswestry, Shropshire SY10 9HH.
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& delivery

CHAMELEON KNITWEAR DESIGNS

Chameleon have produced a few more patterns to add to their already excellent collection. If you have recently knitted one of their designs you will know that all the garments are knitted on a single bed standard gauge machine. All the patterns are easy to follow and nicely presented. Chameleon is a Norfolk based company run by three designers, Dominique, Jane and Jo.

To their **Easy Essential Range** they have added a **Cable Trim Cardigan with Pockets**. This is knitted in Forsell's 4-ply wool in stocking stitch with the exception of the cuffs, welts, neckband and pocket tops which can be knitted in a choice of three different cables. This adds to the elegance of the garment. Clear instructions are given for each cable. This pattern is just £2.00 including postage and is written to include sizes for children from two to

ten years and adults from 81 cm to 117 cm chest.

To their **Mixed Technique Collection** they have added **Double Take**, a reversible jacket. One side is knitted in stocking stitch, the other in Fair Isle using a combination of pure wool and chenille. It has large revers and turned-back cuffs which display the contrast side of the knitting. Price £22.50, sizes 81 cm to 112 cm.

An addition to the **Children's Range** is **Monkey Business Appliqué Jacket** (shown on page 7) which is also knitted in Forsell's 4-ply wool. This easy to knit, zipped and lined jacket fits children from two to eight years. There is an adult version for the young at heart. Price £3.50. Also available now is a **Children's Waistcoat**. This garment is an easy to knit accessory to a child's wardrobe and is ideal for decorating with stencils or appliqué. Sizes are from two to twelve years and it is priced at £1.50.

GO BANANAS!



Chameleon presents their
Monkey Business!
Applique Jacket pattern.
Easy to knit, this zipped and lined warm
jacket fits children from
2 years to 8 years.
Knitted in Forest 4 ply
Superwash pure new wool.
There is also a one-size adult version
included for the young at heart!
Knitted in fair-isle, using the single bed only,
the jacket has 1 off bananas in the pockets.
Pattern price of £3.50 includes U.K. postage.



CHAMELEON
KNITWEAR
DESIGNS
14 ST. DAVID'S RD. HETHERSETT
NORFOLK NR9 3DH
TEL 01603 810257

This leads me to the addition to their **Stencils and Border** designs. **Rocket Stencil** is a two-in-one pack as it includes the ready to cut stencil, printed on acetate and a punchcard design of a planet to be knitted as a border.

It clearly describes how to make your stencil and how to use it alongside the punchcard stitch

pattern. All the stencil packs just cost £2.00 each and all the prices include postage. Please send your orders or enquiries to:-

Chameleon Knitwear
Designs
14 St. David's Road
Hethersett
Norfolk NR9 3DH
Tel: 01603 810257

FAMILY ARANS

Some super patterns are now available for the Brother chunky machine. **Willow Tree Knitwear** have produced two booklets, **Family Aran Knits**, Books G & H, each with five patterns knitted in Yorkshire Mohair Mill's Charisma 4WB Aran yarn. This yarn is constructed of 75% Acrylic and 25% Wool. The patterns are nicely laid out and include a colour photograph of each garment. Each booklet costs £4.50. To obtain a catalogue, send your name and address and two first class stamps to:-

Willow Tree Knitwear
PO Box 8, Pontypool
Gwent NP4 7YA.

ROYAL FASHION

Are you interested in royal wedding dresses? If so, you may like to know about the collection of

"Royal Clothes" on show in the Museum of London's exhibition **In Royal Fashion 1761-1901** which is running now till November 23rd 1997. The wedding dresses of Princess Charlotte of Wales and Queen Victoria are included in the 35 dresses on show. Princess Charlotte and Queen Victoria were first cousins who married men from the same family.

The royal cousins were very different in stature, Charlotte being 5 ft 7½ in tall while Victoria was only 4 ft 11 in in height. Their choice of wedding dress was also very different. Charlotte's was regal, ornate and silver, whilst Victoria's was very simple. It may be worth a visit to the museum to gain ideas for designs which can be incorporated into knitwear - especially useful for knitters on the City and Guild courses.

The June Williams Collection

Catalogue of E6000 single designs and books of aran (£1 refundable first order). Each book/design includes laser printed sheets for direct entry into Console. Tuition available for E6000 and/or Creation 6.

Catalogue of designs for standard gauge 24 stitch punchcard machines also available. (50p refundable first order).

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Designed by

Maggie Dyke

FASHION LACE PATTERN

Release card and cont in fashion lace. Using MC, K 8 rows (1 repeat of pattern). Lock card. Cont in st st. K 2 rows MC and 2 rows C. These 12 rows form pattern.

BACK

Push 174 [182, 190, 198] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. * Set RC at 000. Using MT+1, K 1 row. Insert card 4-L, Patt L-(15) and set to first row. Set pattern width indicators at 0 and 12. Place needle 1 cam between Ns 6 and 7 at left of centre 0 and point cams 2 sts in from edge of knitting. Press button 1 (left light on) and button 2 (left light on). Using MT, K 2 rows C. Cont in fashion lace patt. K 24 rows. Remove card. Insert card 3-L, Patt L-(12) and set to first row. Set pattern width indicators at 21 and 45. Place needle 1 cam between Ns 2 and 3 at left of centre 0. K 2 rows MC. RC shows 29. Release card and cont in single action transfer lace *. Using MC, K 231 rows. RC shows 260.

SHAPE ARMHOLES

Cast off 15 sts at beg of next 2 rows. 144 [152, 160, 168] sts. K 23 rows. RC shows 185. Remove card. Insert card 4-L, Patt L-(15) and set to first row. Set pattern width indicators at 0 and 12. Place needle 1 cam between Ns 6 and 7 at left of centre 0. Cont in st st. K 2 rows MC and 2 rows C. Cont in fashion lace patt **. K 84 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 50 sts. Using nylon cord, K 47 [51, 55, 59] sts at left by hand, taking Ns down to NWP. Cont on rem

TUNIC IN LACE

1

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a transfer lace carriage.

MATERIALS

Bramwell Celebration 25. (Yarn Guide No.10.)

1 x 500 g cone in White (MC).

1 x 500 g cone in Peach (C).

GARMENT WEIGHT

Finished garment in first size weighs 445 g.

The fibre content of this yarn is 92% Acrylic, 8% Nylon. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 111 [116, 121, 126] cm, 44 [46, 48, 50] in.

Length to shoulder 78.5 cm, 31 in.

Sleeve seam 40.5 cm, 16 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 49 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any electronic sheets needed from the charts provided.
- We used Silver Reed cards for this pattern and reproduce them courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

sts for first side. K 1 row. Dec 1 st at neck edge on every row until 41 [45, 49, 53] sts rem. K 3 rows. Using WY, K a few rows in st st and release from machine. Set card to number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in fashion lace patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 54 rows. 40 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 38

sts. Using nylon cord, K 53 [57, 61, 65] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side, K 1 row. Dec 1 st at neck edge on every row until 45 [49, 53, 57] sts rem, then on every row until 41 [45, 49, 53] sts rem. K 23 rows. Using WY, K a few rows in st st and release from machine. Set card to number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in fashion lace patt. Finish to correspond with first side, reversing shaping.

SLEEVES

Push 82 Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending

with carriage at left. Using MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Work as for Back from * to * and at the same time shape sides by inc 1 st at each end on every 6th row until there are 90 sts. K 5 rows. Using MC, cont to inc on every 6th row from previous inc until there are 96 sts, then on every foll 5th row until there are 156 sts. K 5 rows. RC shows 197. Place marker at each end. K 124 rows.

SHAPE TOP

Using nylon cord, K 5 sts at opposite end to carriage by hand, taking Ns down to NWP on next 14 rows. Using nylon cord, K 6 sts at opposite end to carriage by hand, taking Ns down to NWP on next 10 rows. Unravel nylon cord over all Ns, bringing Ns back to WP. Cont in st st. K 1 row. Cast off.

NECKBAND

Graft right shoulder seam. Push 155 Ns to WP. With K side facing, pick up 155 sts around neck edge and place on to Ns. Using MT and MC, K 8 rows. Using WY, K a few rows and release from machine.

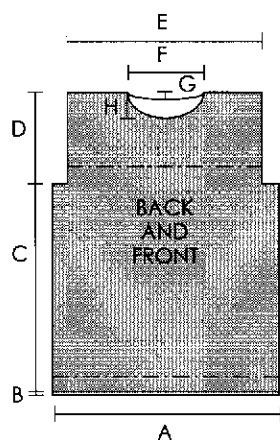
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

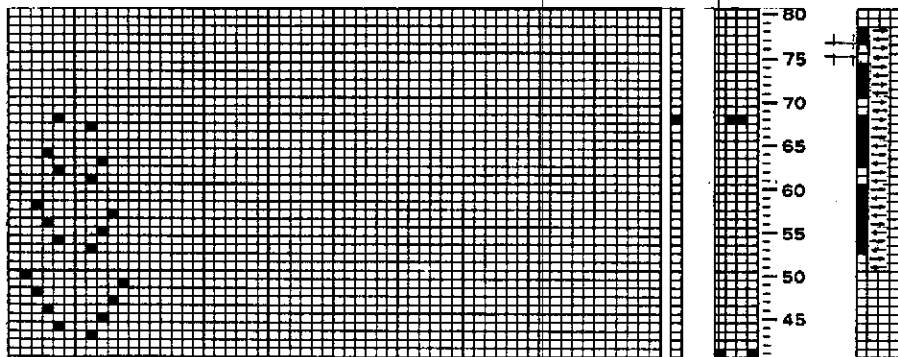
MAKING UP

Graft left shoulder seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



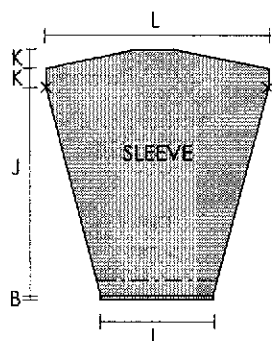


Standard Card 4-L, Patt L-(15)

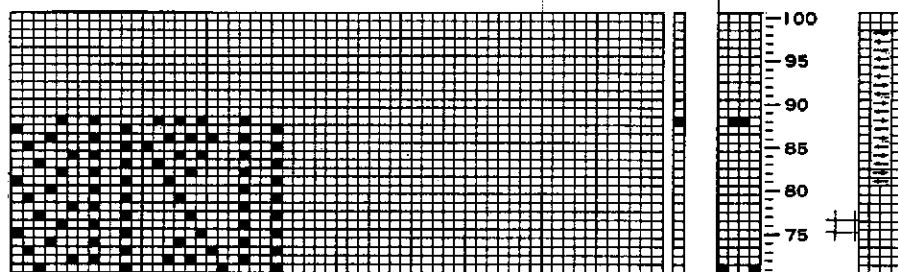


A = 56 [58.5, 61, 63.5] cm
 B = 0.5 cm
 C = 53 cm
 D = 25 cm
 E = 46 [48.5, 51, 53.5] cm
 F = 20 cm
 G = 2 cm
 H = 8 cm
 I = 26 cm
 J = 20 cm
 K = 5 cm
 L = 50 cm

These charts should also
 be used for Pattern 2 -
 the Cropped Top in Lace



Standard Card 3-L, Patt L-(12)



CLUBLINE DIRECTORY

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 PO Box 1479, Maidenhead,
 Berkshire SL6 8YX

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 Dorset BH14 8QN.

FOR GARTER CARRIAGE

All garter carriage users will be delighted to know that **Jane Hawkins** has produced a design called **Inspiration**. This casual and comfortable suit, comprising a sideways knitted long skirt and long-line waistcoat, is knitted in Bonnie's Sable Crêpe.

Now that the summer is here, you may want to spend the time gardening, but feel frustrated because you would also like to knit. Well, set your garter carriages going and you will be able to do both. The skirt can be knitted to fit any size and the waistcoat is from 34 in to 52 in bust. The pattern is suitable for standard gauge machines, punchcard or electronic, with garter carriage and it costs £3.00 plus

25p postage and packing. To order this design or to obtain a catalogue, please contact Jane Hawkins at:-

**Machine Knitting
Centre**
30 Fore Street
Chacewater, Truro
Cornwall TR4 8PT
Tel/Fax: 01872
561145
E-mail: interknit
@compuserve.com.

Jane is also interested in giving talks and demonstrations at knitting clubs and is currently organising a tour. If your club is interested, let Jane know your venue, day and time and indicate the number of members attending.



FRENCH FLAIR

Angela Coryn has just produced another knitwear range called **Nouvelle Collection**. These garments are knitted in 3-ply cotton and are all 24-stitch designs.

The collection consists of - **Odette**, a round neck jacket with horizontal and vertical borders; **Giselle**, a round neck, drop shoulder Fair Isle sweater with ribbed cuffs and welts; **Hortence** (featured in our May issue) and **Monique** are tunic styled Fair Isle sweaters whilst **Isabelle** is enhanced with a collar and **Veronique** is a button down, round neck Fair Isle sweater; finally, **Katarine**, a very elegant, "any-time-wear" waistcoat.

All the Nouvelle collection designs have punchcard patterns which are supported by matching border designs. The

patterns suggest the use of Brockwell cotton yarns for all the garments.

Angela informs us that the collection is called **Nouvelle** because it is new, feminine and has a French flair. Her inspiration was French renaissance architecture with the exception of **Veronique**, which owes more to viticulture.

Designs are available on either DesignaKnit or Brother format disks. Written patterns are £2.50 each, or five for £10.00. Postage and packing is an extra 95p per order. For further details or to place an order, please contact:-

**Angela Coryn Knitwear
Tangles**
Little Bull Lane
Waltham Chase
Southampton SO32 2LT.
Tel/Fax: 01489 892041.

NEW TO THE RANGE

Busy Bee Basics have been busy creating more patterns. With the industry going a little bit "flat", it is nice to see more designs to keep the "hungry to knit" amongst us happy. Men often get neglected; I am talking knitting fashion here. So it is really good to see a book of **V-neck Designs for Men**, Book 54, £3.50.

Also new in their collection are:- **Modern Tuck Stitch for Ladies Vol. 2**, Book 56, £3.50; **Garter Carriage Design, Second Collection**, Book 55, £4.95; **Longline Waistcoats, Vol. 2**, Book 53, £2.50; **The Tops for Summer ES (42" +)**, Book 52, £2.50; **The Tops for Summer (standard sizes)**, Book 51, £2.75. All prices include postage and packing from:-

Busy Bee Basics
Brooklyn, Ruthin Road
Bwlchgwyn
Wrexham LL11 5UT
Tel: 01978 757461

COMPETITION

Empress Mills are launching a **National Competition** to celebrate 70 years of trading. Empress Mills is one of the few remaining British thread manufacturers. They produce a wide range of quality sewing threads for a variety of applications including hand and machine sewing, overlocking, quilting, appliqué, embroidery and patchwork. The firm has organised a special exhibition as part of its anniversary celebrations. You are invited to enter items on the theme of **England's Proud Textile Heritage** to be featured in the exhibition in September. There are £1,000 worth of prizes for the best entries and highly commended items. All entrants will be invited as VIP guests to the exhibition and prize giving at Empress Mills' fabulous Hollin Hall Sewing Centre, which attracts hundreds of visitors from all over the country. Further details and entry forms can be obtained by contacting Janet Kellet at Empress Mills on 01282 863181. Closing date for entries is August 22nd 1997.

Silver Special

LOOKING AT LACE

Part 3 - Fashion lace

This month it's the turn of fashion lace to get the once-over. I've always liked fashion lace, mainly because of the curved shapes within the fabric which the carriage produces.

Maggie Dyke

If you look closely at single action transfer lace, you'll see the stitches are always transferred diagonally - a stitch is transferred by one place on every pattern row.

Fashion lace behaves quite differently. Several stitches can be transferred before any knitting

is done. The overall effect is the same as using a multiple-ended transfer tool part of the way across a row. The lace hole is left several needles away from the needle which has two stitches. To create this effect, the carriage is moved back and forth across the row, without any yarn in the feeder, transferring stitches. This



Sample One

is followed by two or more rows of knitting.

As in single action transfer lace patterns, a transfer from right to left is usually followed by a transfer from left to right, to make sure the fabric does not develop a bias. Most lace patterns follow the only rule I can remember from physics lessons - every action is followed by an equal and opposite reaction.

first row of the pattern, you'll see that the information in the colour change column is ten rows up from the row to which it refers. This is because the card is fed into the EC 1 by ten rows when you press the Inspection Button (light off). You can therefore follow the instructions without having to keep feeding the card up and down, as the information shows above the pattern panel.

Sample Two



Fashion lace takes a little longer to knit than single action transfer lace, because of the "free pass" transfer rows you make, but it really does look pretty and is, I think, well worth the effort. Having said that, some of the samples and the garment patterns this month combine both single action and fashion lace, so we've got the best of both worlds - pretty fabrics that don't take too long to knit!

SAMPLE ONE

Sample One was knitted with one of the standard cards supplied with the Silver Reed LC 580 - the lace carriage for current models of Silver Reed standard gauge electronic machines. It's Card 4-L, Pattern L-(15). It's knitted exactly as it should be, following the instructions in the colour change column. If you look at the

The knitting sequence is:

* Knit 2 rows, remove yarn from the yarn feeder, set the cam lever to P and make 8 free passes.

Knit 2 rows and make 6 passes as before.

Knit 2 rows and make 4 free passes.

Knit 2 rows and make 2 free passes*.

Repeat from * to*.

SAMPLE TWO

In Sample Two, a second colour is introduced. Start by knitting two rows in peach. Knit one repeat of the pattern as for Sample One, using white throughout. After making the last two free passes, press the Inspection Button so the light comes on. Knit two rows white and two rows peach. Press the Inspection Button again (light off) and continue with the second repeat.

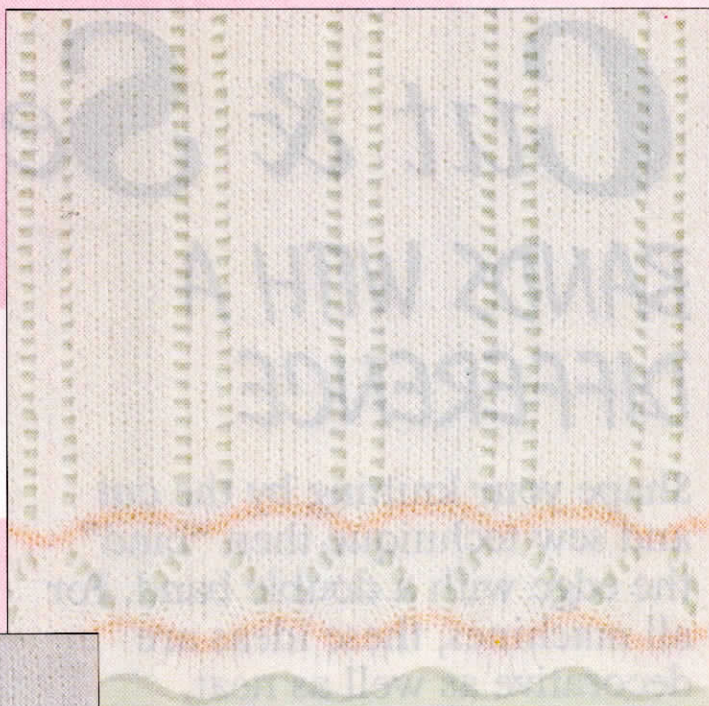
SAMPLE THREE

A single action transfer lace card is introduced in **Sample Three**. The card is a standard one again - Card 3-L, Pattern L- (12). If you look at the pattern, you could be forgiven for not recognising it because we've only used a small section of it. All I was looking for was a ladder effect, so I used the Pattern Width Indicators to isolate part of the pattern. For the fashion lace in Samples One, Two and Three, the Pattern Width Indicators were at 0 and 12. The Point Cams were two stitches in from the edge of the knitting and the Needle 1 Cam was at 6 (L). The pattern on the card is twelve stitches wide and I want-

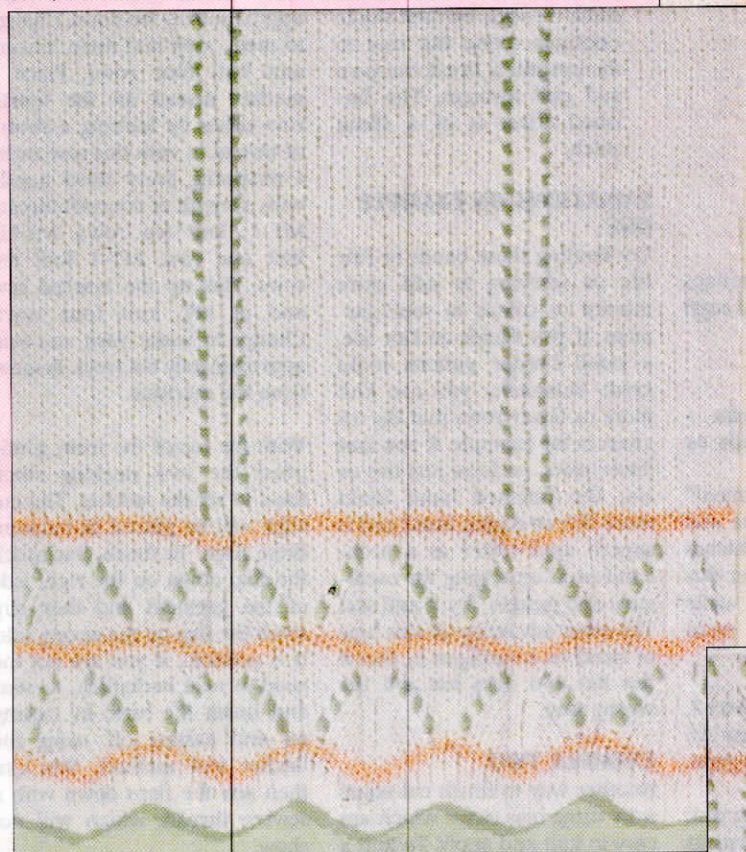
right width; now we need to make sure it appears in the right place on the needlebed.

To do this, we use the Needle 1 Cam. This was at needle 6 (L) for the fashion lace. The left Pattern Width Indicator acts as the cut-off point for the single action transfer lace pattern. The first stitch to the right of the Pattern Width Indicator is the first stitch of the ladder pattern.

The ladder is made over four stitches, followed by eight stockinet stitches. In effect, the pattern is four stitches wide, so the Needle 1 Cam



Sample Four



ed to centre it on the fabric, which is why the Needle 1 Cam is positioned where it is.

I need to reposition the Pattern Width Indicators and Needle 1 Cam for the second part of the fabric, so that the ladder effect comes from the centre of the fashion lace pattern. As the fashion lace pattern is twelve stitches wide, I need to set the Pattern Width Indicators twelve places apart. The left one goes at 21 - just to the left of the ladder pattern at the right-hand edge of the design. The right Pattern Width Indicator goes at 33 - twelve places away from the first. That makes sure the pattern we've picked out is the

goes at needle 2 (L). The centre four needles on the machine will make the ladder pattern and it will appear to grow out of the fashion lace pattern. I knitted one repeat of the fashion lace pattern, followed by two rows of peach and then two rows of white stockinet before starting the single action lace panel.

SAMPLE FOUR

Sample Four uses the same principle. The only difference here is that the Pattern Width Indicators were set at 21 and 45 - allowing for a 24-stitch repeat. The ladder pattern now grows out of every alternate fan shape, instead of every one.

Sample Three

SAMPLE FIVE

I got a bit dizzy on **Sample Five**, because I knitted one repeat of each pattern - fashion lace and single action transfer lace alternately, so at the end of each repeat I was moving both the Pattern Width Indicators, the Needle 1 Cam and changing pattern cards! My machine coped beautifully of course, but my nerves were a little frazzled to say the least! It would, of

course, have been a lot easier and quicker in the long run to redraw the patterns, combining them on the same design sheet (remembering to allow for plain rows of course!). Lots of other things from school came flooding back to me - a stitch in time saves nine; more haste, less speed . . . and so on.

Next month we're going to abandon the lace carriage and knit some punch lace on the Silver Reed SK 860 double knit gauge machine. So - see you then!

Sample Five



Cut & Sew

BANDS WITH A DIFFERENCE

Shape your knitting by the cut and sew technique then "bind" the edge with a double band. For all machines, these ideas are decorative as well as neat.

Debbie Kendall

One of the real bonuses of cut and sew is that it is for ALL knitting machines. Whether yours is a Japanese make - Silver Reed, Brother or Toyota, or a European model - Passap, Pfaff or Singer, it makes no difference, cut and sew will increase the pleasure of using your knitting machine and make your knitting life so much easier.

The most common use of all for this technique is to knit the front and back of a garment and, on completion, to cut out the neckline with the use of templates and scissors. Also, cardigans and jackets can be made by knitting the front in one piece then cutting it in half, thus making sure that any pattern will match perfectly. Shoulder shapings are often included in this technique and, of course, when knitting a complicated pattern, especially double bed work, not having to "shape" and "cast off" as well, makes life a lot easier.

Once all the cutting is completed, it is vital that the cut edges are covered neatly both on the right and the wrong side. Many neck and front band methods are covered in my Cut and Sew correspondence course however, this month, I thought we would examine some different ones.

If you don't own a ribber it is still possible to use the cut and sew technique and get a very

good looking garment. Perhaps you would like to knit through the following examples.

EXAMPLE ONE Stocking stitch bands - used for cardigan bands or neck bands

- ♦ Take the sample "garment" to the knitting machine and estimate how many stitches are needed. Cast on over this number of stitches in waste yarn and change to main yarn.
- ♦ MT-1, knit 16 rows. Mt+3, knit one row. MT-1, knit 16 rows. Take off on waste yarn.
- ♦ With its right side facing you, place the edge of the garment on to the same number of needles. **Leave the needles in holding position.**
- ♦ Replace the band with its wrong side facing you, **leaving the stitches in the hooks of the needles.** Pull the needles back so that these stitches pull through the work on the machine.
- ♦ Pick up the other set of stitches on waste yarn and place them on the same needles. MT, knit one row. T10, knit one row and latchet tool cast off. **N.B.** Latchet tool cast off is not very stretchy; if you have used this band on a close fitting neckline, choose a different, looser cast off.

Latchet tool cast off

- ♦ Knit the last row at tension 10. Take care that the yarn does not pull tight.
- ♦ At the end opposite to the carriage, slip the last stitch off the needle on to the latch tool. Let it slip behind the latch of the tool.
- ♦ Slip the second stitch off the next needle into the hook of the latch tool. Pull the second stitch through the first stitch. Continue along the row to the last stitch. Break the yarn and pull through. The finished effect is of a chain stitch.

VARIATIONS ON EXAMPLE ONE

Try knitting these bands in Fair Isle or weaving to add extra interest or colour to your garment. If you decide on Fair Isle, a small border pattern looks great. Remember you can knit more or fewer rows than the 16 given in the example. If you knit fewer rows, perhaps just five or six, the finished band looks more like an edging braid and is superb used either as a neck-band or as an edging for cardigans and jackets. Try it and see! The other advantage of this type of band on a cardigan is, that it lies flat and does not roll the wrong way.

EXAMPLE TWO

Another way to finish cut edges is by using bias strips which are easy to knit and apply. To knit a bias strip, cast on by hand over ten needles at the far left-hand side of the machine. Knit two rows. * Decrease one stitch at the end nearest the carriage and increase one stitch at the other end, knit two rows. Repeat from the * until you have knitted a little more in length than you think you need. Remove on waste yarn.

This bias strip can then be applied by hand or machine sewing. With the right side of both the garment and strip facing upwards, lay the bias strip flat over the garment so that the edge of the garment is in the middle of the strip. Slightly stretch the bias strip as you pin it to the edge and then tack it to

the garment. Using a straight stitch machine or hand sewing, join the edging to the garment. Fold the bias strip to the wrong side and slip stitch it down.

EXAMPLE THREE

For a more traditional finish to a garment edge try the following idea.

Estimate the number of stitches required for the band. Cast on with waste yarn and knit approximately ten rows. Change to main yarn and main tension and knit four rows. Place a marker thread on the fourth row either by knitting a strand of thread in with this row, or by e-wrapping every third needle with a length of contrast thread. MT-1, knit ten rows. MT+2, knit one row. MT-1 knit ten rows. Pick up the marked row and at MT, knit four rows. Change to waste yarn and knit approximately ten rows. Remove from the machine.

With the toe of the iron, gently press the two stocking stitch flaps to set the stitches. The cut edge will be placed in-between these flaps. To finish, backstitch the flap down on the right side of the garment and then slip stitch the flap on the wrong side. It is possible, if you are not too good at neat backstitch, to start and finish the band by casting on and casting off using the latchet tool method. You can then sew the flaps down with a sewing thread, which will not show.

EXAMPLE FOUR

Another type of single bed band is one which can be used to join and cover two cut edges together. This could be at the shoulder seam, perhaps an armhole seam, or even a side seam. Knit as follows:

Again, estimate the number of stitches required.

- ♦ **First piece** - cast on by hand (a neat cast-on and cast-off are required, therefore I would suggest using the latchet tool for both).
- ♦ MT, knit six rows. T10, knit one row. MT, knit six rows and cast off.

♦ **Second piece** - cast on by hand over the same number of stitches. MT, knit six rows. Fold the first piece in half with the wrong (purl) side on the outside. Pick up the T10 row from the first piece (this is very easy to see). MT, knit six rows and cast off. You will find that you have four flaps, two to enclose the first cut edge and two to enclose the second, therefore joining two pieces very neatly. It is, of course, possible to knit a different number of rows for the flaps. For a dramatic effect, try knitting ten rows for each flap.

If you knit a small sample of each of these bands, remember to label them so that, when you want to use the techniques on a garment, you have the details to hand.

Try these different bands even if you have a ribber, it is so easy to

get stuck in a rut, always using the same ribbed neck bands and so on. Recently I used stocking stitch bands on Jacquard tops which worked really well, so don't be afraid to mix techniques.

There are, of course, many more different finishes for garments, some of which we will continue to explore next month.

Debbie would be pleased to send you details of her Correspondence Course in Cut and Sew if you write to her.

A stamped, addressed envelope would be appreciated.

Debbie Kendall
32 Fortescue Road
Poole
Dorset BH12 2LJ

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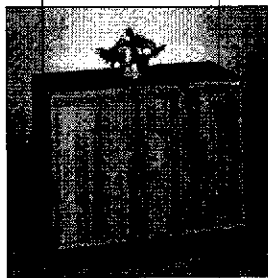
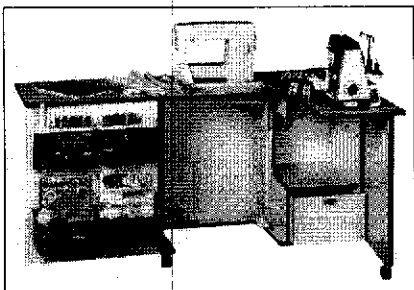
Debbie Kendall
32 Fortescue Road
Poole Dorset
BH12 2LJ

sae appreciated

HORN CABINETS

Have you seen what is new in the **Horn Cabinet** range? Many knitters are already familiar with the **K4 Knitting Cabinet**. This is delivered to you already assembled and comes complete with a base drawer which is so handy for storing your accessories, patterns and books. It is produced in three colours - Walnut, Mahogany and Oak. It has an easy-glide platform on which your knitting machine, with or without its ribber, is clamped. This can be tilted allowing you to use your main bed as a flat machine even when the ribber is attached. The inclusive price is £259.00 including delivery (mainland only), not only to your door but positioned and set up with your machine.

Many knitters are now purchasing overlocking machines and since most of us already own a sewing machine, Horn has produced the ideal piece of furni-



ture enabling us to use and store both. The **1039 Plus** cabinet is reasonably priced at £399.00 and has the following features:-

A large "work station" when open, allowing you to work with both the sewing machine and the overlocker simultaneously; a three-step lift, allowing you to position your sewing machine for flat bed or free arm use, plus a lower position for storing the machine; the overlocker is also stored within the cabinet.

The cabinet includes heaps of storage space with sewing trays to organise your accessories and, when closed, it is a desir-

able piece of furniture. It is available in three colours, Oak, Teak and Mahogany, comes complete with castors for easy mobility and is delivered to your door already assembled.

Now, what about the **Compact Table**? This special table has been designed for the craft-minded person. It is the perfect height for cutting out fabric, marking out "cut and sew" shapes on knitted fabric and is ideal for smockers and quilters. It can also be very useful as a party or buffet table. The centre of the table has a large storage space suitable for housing your sewing machine and overlocker. When extended, the working surface measures 79 cm x 181 cm; closed, it measures 79 cm x 44 cm. It is supplied on castors for easy mobility and delivered fully assembled. Available in Light Oak or Teak. Price £279.00. For all of the above, please contact Horn Furniture (UK) Ltd, on 01703 642308 for the address of your local supplier of Horn Cabinets.

COMPUTER CROSS STITCH

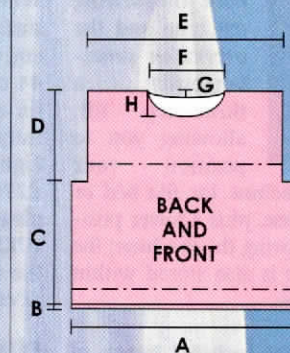
If you are interested in cross stitch and have a computer, you may wish to look for a program

to create your own designs. **Cross Stitch Professional** for Windows is a computer aided design package for just that. Draw your own design or scan in a photo then transpose it into a cross stitch chart. You will be able to create your designs on the screen directly in the thread manufacturers colours. It will be possible to see the design as it will appear stitched on various fabrics. It is also possible to try out different colours and see the effect of the finished design. It is an easy to use program with pop-up hints that display when the mouse is moved over a tool bar button. It is supported with a free instructional video. The price for the Professional version is £124.00 and the low cost Home edition is £59.99. The professional allows designs of 1,200 stitches whilst the Home version has 300 stitches maximum. For further information on the different features, please contact:-

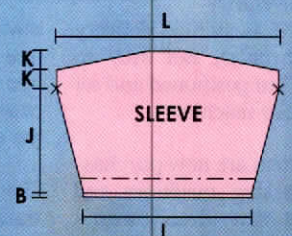
D.P Software
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Tel: 01454 612598
E-mail: 100102,1724
@compuserve.com



Diagrams



A = 50.5 [53.5, 56, 58.5] cm	F = 17 cm
B = 0.5 cm	G = 2 cm
C = 22 [24, 26, 28] cm	H = 8 cm
D = 23 cm	I = 40 cm
E = 43 [45.5, 48, 50.5] cm	J = 25 cm
	K = 4 cm
	L = 46 cm



Designed by

CROPPED TOP IN LACE

2

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with a transfer lace carriage.

MATERIALS

Bramwell Celebration 25. (Yarn Guide No.10.)

1 x 500 g cone in White (MC).

1 x 500 g cone in Peach (C).

GARMENT WEIGHT

Finished garment in first size weighs 250g.

The fibre content of this yarn is 92% Acrylic, 8% Nylon. For further information about this yarn, please write to the following address: F W Bramwell & Co, Unit 8b, Simonstone Business Park, Blackburn Road, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 100 [105, 111, 116] cm, 39½ [41½, 44, 46] in.

Length to shoulder 45.5 [47.5, 49.5, 51.5] cm, 18 [19, 19½, 20½] in.

Sleeve seam 25.5 cm, 10 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 49 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any electronic sheets needed from the charts provided.

c) We used Silver Reed cards for this pattern and reproduce them courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

FASHION LACE PATTERN

Release card and cont in fashion lace. Using MC, K 8 rows (1 repeat of pattern). Lock card. Cont in st st. K 2 rows MC and 2 rows C. These 12 rows form pattern.

BACK

Push 158 [166, 174, 182] Ns at centre of machine to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY. WY when work is completed. Set RC at 000. Using MT+1, K 1 row. Insert card 4-L, Patt L-(15) and set to first row. Set pattern width indicators at 0 and 12. Place needle 1 cam between Ns 6 and 7 at left of centre 0 and point cams 2 sts in from edge of knitting. Press button 1 (left light on) and button 2 (left light on). Using MT, K 2 rows C. Release card and cont in fashion lace. K 8 rows. (1 repeat of patt). Remove card. Cont in st st. K 2 rows MC and 2 rows C. Insert card 3-L, Patt L-(12) and set to first row. Set pattern width indicators at 21 and 45. Place needle 1 cam between Ns 2 and 3 at left of centre 0. K 2 rows MC. RC shows 17. Release card and cont in single action transfer lace *. Using MC, K 91 [101, 111, 121] rows. RC shows 108 [118, 128, 138].

SHAPE ARMHOLES

Cast off 12 sts at beg of next 2 rows. 134 [142, 150, 158] sts. K 13 rows. RC shows 123 [133, 143, 153]. Remove card. Insert card 4-L, Patt L-(15) and set to first row. Set pattern width indicators at 0 and 12. Place needle 1 cam between Ns 6 and 7 at left of centre 0. Cont in st st. K 2 rows MC and 2 rows C. Cont in fashion lace patt **. K 84 rows.

SHAPE NECK

Note patt row on card. Using a

length of MC, cast off centre 44 sts. Using nylon cord K 45 [49, 53, 57] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 40 [44, 48, 52] sts rem. K 4 rows and then, using WY, K a few rows and release from machine. Set card to number previously noted. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in fashion lace patt. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 54 rows. 40 rows less have been

worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 28 sts. Using nylon cord, K 53 [57, 61, 65] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row and then dec 1 st at neck edge on every row until 43 [47, 51, 55] sts rem, then on every foll alt row until 40 [44, 48, 52] sts rem. K 23 rows and then, using WY, K a few rows release from machine. Set card to number previously noted and, with carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Re-release card and cont in fashion lace patt. Finish

Maggie Dyke

to correspond with first side, reversing shaping.

SLEEVES

Push 124 Ns at centre of machine to WP. Work as for Back from * to *. Using MC, shape sides by inc 1 st at each end on every 10th row until there are 144 sts. K 6 rows. RC shows 123. Place marker at each end. K 20 rows.

SHAPE TOP

Using nylon cord, K 6 sts at opposite end to carriage by hand taking Ns down to NWP on next 20 rows. Unravel nylon cord over all Ns, bringing Ns back to WP. Cont in st st. K 1 row. Cast off.

NECKBAND

Graft right shoulder seam. Push 146 Ns to WP. With K side facing, pick up 146 sts around neck edge and place on to Ns. Using MT and MC, K 8 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Graft left shoulder seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

N.B. Please use the same charts as provided for Pattern 1 - Tunic in Lace - as shown on page 10.

Dear Anne . . .

Continuing the response to Eve Whitelegg's letter in our May issue, we have received a letter from one of our contributors - Pat Coulston - who is always keen to provide what knitters want to read, in her regular article "Question Time".

Dear Anne,
I would love to join in the discussion which started in the "Dear Anne" columns of the May edition of MKM. I started working for "Metropolitan" (when based in Bournemouth) back in 1978, so remember To & Fro since its conception. We made lots of friends through its pages and I well remember Eve Whitelegg, who wrote many

things for the magazine and whose contribution was always most welcome.

I read Eve's letter with great interest and I do hope it will cause a stir amongst knitters and that they will write in with their suggestions, ideas and thoughts.

I came into machine knitting about thirty years ago - ten years after Eve and, yes, I agree, one of

the main reasons (or was it an excuse, because I had "fallen in love" with the idea of a knitting machine) I purchased a machine, was to knit for my children. Actually, counting the years on my fingers, I only had two children at that time - two more were to follow!

I was then about 30 years old and, trying to look back at the Club I attended, do not really think that there were all that number of young people. Of course, to me then, anyone over 50 was almost past it! I remember clearly, Sue Nutbeam, then editor of Brother Fashion knitting magazine coming to a To & Fro "at home" in Bournemouth, where about 100 knitters assembled and asking me, "Why, is the average age here so high?" It did, I must admit, occur to me, that she was a little out of touch with grass roots, because this gathering was very typical of all those we used to arrange.

Very few schools teach machine knitting. I went to a local school recently (Grammar School) to teach two young ladies how to use the Duo 80. I only had two hours of tuition time in which to do it and at least the first half hour was taken up with cleaning and oiling the poor old machine before one could even attempt to take the locks across.

I really felt I did not achieve very much. These girls wanted to make "wonderful fabrics" but, how on earth would they be able to do this, unless they learned at least a few basics? (If not for their sake, then for the machines sake!) The school said they could not afford a second lesson, so, I expect no progress at all was made by those two "keen to learn" young folk.

Incidentally, whilst I was there, I noticed on the windowsill a Knitmaster electronic; it was in the boiling sun and SOLID with dust. The tutor said to me as I was leaving, "I would like you to come back and show me how to use this electronic". "Not me", I thought - I doubted if the poor old machine would work at all. I can always remember dear Mary Weaver saying to me, how she would take along her apron and gloves when going to new knitting lessons.

She said that she thought some folk kept their machines in the coal hole!

Sorry, I digress; back to Eve's letter. I'm afraid I cannot help with stitch patterns and garments. This is not my department at all - I leave that to the designers.

Articles, hints and tips - this is what nearly all knitters always want. We all clamour for new ideas and reminders of the old things we have forgotten. I do my best in these pages Eve - and I am always more than ready to pass on anything good and workable that anyone wishes to share.

A good suggestion of yours is, "What's likely to prove tricky in a particular technique and how to combat it". However, one thing has to be borne in mind. That is - these days, there are many different models of machine on the market and, unfortunately, the technique for, let us say "programming the row", varies from model to model even though they may be the same make.

Maintenance - now you have touched my tickly spot! I would fill my column with maintenance every month if the Editor would let me get away with it. I am sure you realise though, that repairs and mechanical faults are not (unless very basic) for writing in pages such as this. Many folk are just not mechanically minded and if they tried to follow any involved instructions, it is more than likely they would do more harm than good. However, I love your suggestion and, providing I am allowed to, I will give a "Maintenance tip" each month.

The rest of your suggestions Eve - stories about successful knitters, related craft ideas and so on, are excellent and I am sure will be taken up.

Yours sincerely,

**Pat Coulston
Poole, Dorset**



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Clubline

If you want people to know about your club, tell us and they will read it here. We're all interested in your fashion shows, fund-raising and special events too, so don't keep it to yourselves, write to Clubline at the address on page 5.

DUNSTABLE

The Tuesday Evening Knitting Club meets on the first Tuesday of the month at 7.30 pm. Meetings are held in the Peter Newton Pavilion, Skimpot Road, Dunstable and if you would like to know more, ring the organiser, Anne White, on 01582 867316. Anne tells us that **Janet Spink** will be the speaker at the September meeting, so that meeting will start earlier, at 7.00 pm.

BISHOPTON

The Knitorious Machine Knitters Club is a name no one else seems to have thought of - as far as we know! These "knitorious" knitters, meet at Bishopton Primary School, Old Greenock Road, Bishopton every other Thursday from 7.30 - 9.30 pm. Telephone the organiser, Doreen McLennan, to find out which Thursday to go along - her number is 01505 863100.

RAYLEIGH

The One Day Knitting Club is another name that's new to us. The day is Thursday (the second and fourth Thursday evening of the month), the time is 7.30 - 10.30 pm and the venue is Rayleigh Grange Community Centre, Rayleigh, Essex. For further details, call Beryl on 01268 776739, or Karen on 10702 202773.

CHESTERFIELD

The Hunlockers Machine Knitting Club meets at the John Eastwood Hall, Soresby Street, Chesterfield. All knitters are welcome, every Wednesday evening from 7.30 - 9.30 pm. The secretary is Mrs Elaine Answer (01246 856086) and her assistant, Mrs Maureen

Wood (01246 270433). Ring either of them to find out more.

OLTON

Olton Knitting Club and **Olton Passap Club** are both organised by Sylvia Cooper who tells us that they meet at the United Reform Church, Kineton Green Road, Corner of Brookvale Road, Olton. On the first Monday of the month there's a meeting from 7.30 - 9.30 pm for all machine knitters. The "Passap people" will now meet from 10.00 am to 12 noon on the second Tuesday of the month. The evening meetings organised by Mary Barker, as reported last month, will now not take place. Sylvia's telephone number is 0121-624 1147 if you have any queries.

BURGESS HILL

The third Wednesday evening of the month is when the **Burgess Hill Evening Knitting Club** hold their meetings at Sheddinglean Community Centre, Maple Drive. You can find out more by ringing Gwyneth Smith on 01323 891430 or Heather Rogers on 01444 245040 who tell us that everyone is welcome.

Gwyneth has also sent us details of two weekend workshops which **Ann Durkan** is holding at the same venue. These are two-day events during which students will knit any garment chosen from Ann's catalogue. There will be a maximum of twelve students so plenty of time for Ann's individual guidance on selecting, knitting and finishing the garment.

The brochure explains that the weekend starts with a welcom-

ing cup of coffee and a short discussion on personalising a pattern, covering colour, proportion and all adjustments. Then it's down to knitting and more knitting, plus occasionally, a stop for refreshment and socialising. Students are requested to take along a healthy appetite and sense of humour! The cost of the workshop is just £32.00 which includes coffee, tea, cakes and

fruit to supplement the packed lunch provided by the student. The dates are Saturday and Sunday, 20th and 21st September, or 15th and 16th November. The times are 10.00 am to 4.00 pm each day.

Full details can be obtained from Gwyneth Smith on 01323 891430 and, should these dates not suit you, call her anyway for details of future dates.

Back to School

COGGESHALL

Evening classes begin again in September and the **Coggeshall Machine Knitting Classes** which are held at Honeywood School, Westfield Drive, Coggeshall, start on Wednesday evening, 24th September. The hours are 7.30 - 9.30 pm, every Wednesday during term time.

Beginners are welcome and so are knitters with some experience since the work is planned to suit individual needs. Early enrolment is recommended and you can contact either the school's Community Education Office on 01376 561231 or the course tutor, Sheila Cross, on 10787 223556.

DEESIDE COLLEGE

The college has a Machine Knitting Skills Programme with optional Open College Network accreditation, organised in a progressive series of units. There are 30-week courses covering single bed techniques including fabrics and garment construction, ribber techniques and design and technology. A 20-week course introduces you to Designaknit and a 15-week course concentrates on computer-aided design and fashion illustration. The courses are mostly of two hours duration, once a week, but some are day and some evening classes, so you'll need a brochure for the timetable and enrolment dates. Contact the area community education office on 10352 750670.

BURTON MANOR COLLEGE

Call the college at Burton, Wirral, on 0151 336 5172, for a brochure about their classes. On 17th-19th October they have "Get to grips with your knitting machine", then there's "Purely pockets" on 7th February, 1998 and lace

Workshops are planned for March next year.

UPTON ADULT CENTRE

Under the auspices of West Cheshire College, there will be evening classes, "Learn to machine knit", at the Centre in the autumn. The hours are 7.00 - 9.00 pm on Tuesday evenings and the course lasts 25 weeks, starting 23rd September. For details ring 01244 313061 between 9.30 am and 12.30 pm, or 01244 679170.

YALE COLLEGE

At the Grove Park Campus in Wrexham, there will be a couple of Saturday workshops and they would welcome suggestions for other topics they might cover. The contact number for information is 01978 311794. On 6th December the subject is "Shaping in patterned fabrics" and on 17th January 1998, it is "Lace, motifs and combination fabrics".

HARROW AND HILLINGDON

"Knit your way to success", says the leaflet about these exciting classes with course tutor Sybil Kenton.

The course is a modular one in creative knitwear design and can be taken purely for recreation or to obtain a City and Guilds certificate in Hand or Machine Knitting, parts I and II. Students will learn about the raw materials they use, the techniques needed to put ideas into practise and will go out and about to look at the work of established designers. The next courses commence in September at Greenhill College, Harrow (0181-869 8651) and at North Hillingdon Centre (01895 634616). You can ring Sybil Kenton direct, on 0181-954 3817, for more information.

DesignaKnit

THE BASICS

Part 6 - Combine it

DesignaKnit users can combine garment shapes and stitch patterns on the screen to see exactly how the garment will look when knitted.

Diane Bennett

If you don't like the result when you have combined your chosen shape and stitch pattern, change it - move the pieces until the effect is better or try another design! It is no longer necessary to knit the garment before discovering that the rabbits have their heads chopped off or that the pattern was not centred correctly on the garment.

There are two different ways of combining a garment and stitch pattern using DesignaKnit. For an all-over pattern, the garment shapes are placed on top of the stitch pattern. For a motif, the garment shape on to which the motif is to be placed is displayed and the motif(s) positioned on this.

To combine a garment and all-over pattern, the main steps required are:-

1. Design or open the file with the garment shape and stitch pattern to be combined.
2. Display and position the pieces in **Stitch Designer**.
3. Make any alterations necessary.
4. Check the details of the garment pieces using **Integrate**.
5. Save the new file.

The garment pieces can then be knitted, either using interactive knitting or by printing out the garment pattern and stitch template.

OPEN THE FILES

Use **Standard** or **Original Shaping** to open the garment shape file which is to be combined with a stitch pattern. For this example, use the file which you created for Standard Shaping (Part 4 of this series). If you have not created this file, use Standard Shaping to design a set in sleeve sweater with a round front and back neck in your size. Save the file with your name.

Click on the **Stitch Designer** icon on the left side of the screen. The file which was created for the Stitch Designer article in the last issue (Part 5 of this series) is more suitable for use as a motif, so this month we will use the file **bunny.pat** which is provided with the program. Use **File - Open** to open this file and display it on the screen.

DISPLAY THE PIECES

With the garment which is to be combined with a stitch pattern loaded and the stitch pattern displayed on the screen, first display the garment pieces using **Shapes - View all**. The four garment pieces - back, front and two sleeves, should now be displayed on the screen with one piece shown as the active piece (white) and the other pieces outlined in grey. However, the grey outline is very difficult to see on this pattern, so use the cut-out tool to display the pieces.

The cut-out tool is in the bottom group of tools, as shown in Fig. 1 and is the right-hand tool of the three. The tool on the left dis-

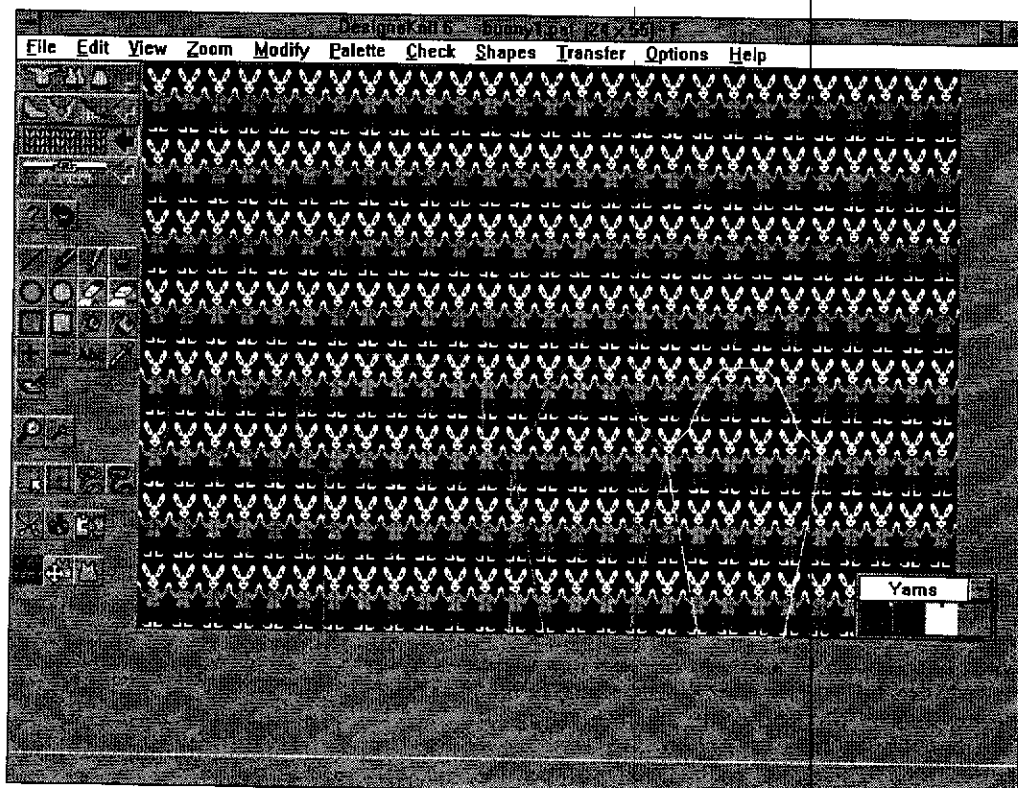
plays the garment pieces - but it is better to use the menu when selecting all the garment pieces since DesignaKnit then expands the area of pattern shown on the screen so that it is large enough for all the pieces to be displayed.

To make the outline of the pattern pieces easier to see, use **Options - Colour Scheme**, then select **Other Pieces**. On the right side of the window which is now displayed, enter 255 in the Red and Green boxes, 0 in the blue box, then click **OK**. This changes the outline of these pieces to yellow which is much easier to see.

Although DesignaKnit displays the length of fabric required for the longest garment piece, it is often not sufficient to allow the pieces to be moved to the optimum positions. Use **View - Repeats** and increase the number of vertical repeats to about eight. The fabric and garment pieces will now look similar to Fig. 2.

The garment pieces can now be moved over the fabrics until they are placed in the desired position for knitting. Click on

Fig. 2



the **Move tool** (middle tool of the three) and drag the front up, then position it carefully so that one repeat of the pattern is exactly in the centre of the piece and there is a complete rabbit immediately below the neck, as shown in Fig.3.

There are several different ways in which the garment pieces can be positioned, but a simple and effective method is shown in Fig.4. Place the two sleeves on top of one another, next to the front and matching the armholes, then place the back to the right of these. Use the **Box tool** to outline the armhole area and zoom in to check that the pieces are matched up correctly.

MAKE ALTERATIONS

Look at the garment in Fig.4. The neckline of the front is placed in the best position for that particular pattern, so that the rabbits are not "chopped" in that area, BUT they are chopped at the bottom of the garment. This, however, is fairly easy to solve. Either the welt of the body can be lengthened so that the rabbit's head is removed totally, or it can be shortened so that the complete head can be knitted. The sleeve welts can be shortened very slightly so that the rabbit starts with the "sweater".

The problems will be different for each garment, because the body lengths and pattern size will vary, but DesignaKnit does make it possible to see exactly how the garment pieces will look before starting to knit. It is then possible to experiment to achieve the most pleasing garment rather than being disappointed with the result.

USE INTEGRATE

After combining the garment shapes and stitch pattern,

always use **Shapes - Integrate** to check that the details are correct. The integrate window, shown in Fig.5, displays the name of each of the garment pieces, together with the name of any stitch pattern which has been allocated to that piece. The method of knitting selected for the stitch pattern(s) is also displayed - in this case F for Fair Isle.

It is possible to allocate a different stitch pattern to each piece of a garment and it is then essential to use Integrate to check that this is correct. By opening this window after combining the stitch pattern and garment pieces and checking the details, it is possible to avoid errors; for example if this garment were to be knitted on a Passap or Pfaff machine, the stitch pattern would need to be saved with the knit method set to 2 for two-colour jacquard.

SAVE THE FILE

The combined garment shape and stitch pattern must now be saved, since information about the selected stitch pattern and its position needs to be added to the basic garment shape. To save the file with the same name, click on the icon (top left) for **Standard Shaping**. An on-screen message asks whether the file should be saved, answer **Yes**. If the file is to be saved with a different name, answer **No** and use **File - Save as** in Standard Shaping to give the file another name.

Next time we'll be exploring the other way of combining a garment and stitch pattern, using the file created last month as a motif - watch for the next issue and join me then to see what happens.

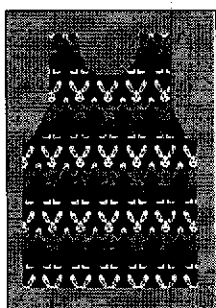


Fig. 3



Fig. 4

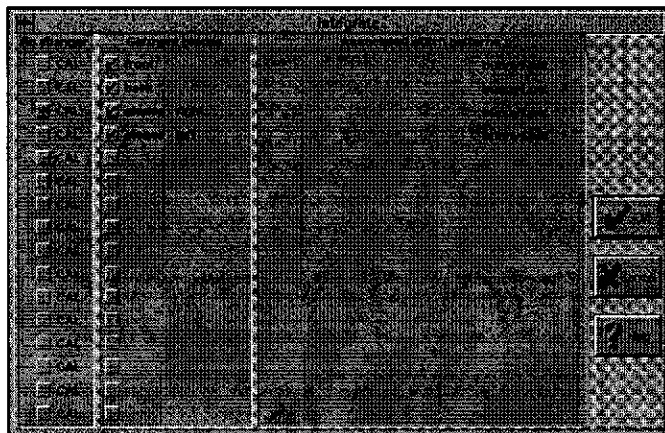


Fig. 5

Diane's latest book is a step-by-step guide to DesignaKnit 6 called "DesignaKnit a Sweater". Follow the illustrated steps to design and knit a sweater with an all-over pattern or a motif - it really is as simple as that. The book is available for £5.25 from your dealer or £5.50 by post. Detailed information about the program is also included in the quarterly DesignaKnit Link newsletter. The 1997 issues started in May and the subscription is £12, but the set of 1996 issues and disk are still available for £10. Order the book and/or newsletter from:-

Diane Bennett
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Question Time

THINGS TO LOOK OUT FOR IN -

Fair Isle

I am going to suppose I am talking to a fairly new knitter, who is about to embark on her/his first Fair Isle garment, that is, a two-coloured pattern, called two colours in a row.

Pat Coulston

CHOOSE A YARN

For the first garment, make sure you use a good quality 4-ply yarn. The colours do not matter - that is personal - but both should be the same make and quality if possible. A lovely idea is to use one of the random or flecked yarns as the second colour. This gives lots of interest to the pattern without the knitter having to do anything extra!

When you are a little more experienced, it is not, of course, necessary to have two yarns of the same texture and very exciting results can be obtained by experimenting with this.

CHOOSE A PATTERN

Pick a punchcard or a pattern from the built-in range if you have an electronic machine. For electronic machines, details of programming and so on are not given here, because each model varies in some way and it would take ages to cover them all!

All patterns have:- a) The pattern. b) The background. Try to choose one that does not have more than five consecutive squares punched, or five squares unpunched, going across one row.

All single bed Fair Isle knitting

has "floats". These occur when, for example, you:- Knit three stitches in colour 1 and five stitches in colour 2 then one stitch in colour 1 and so on. One strand is always going behind the stitches that are knitting - these are what are called "floats". Most designers creating patterns for Fair Isle make sure that their designs do not have long floats.

WEIGHTS

If you have done the rib with the ribbing attachment, perhaps keep the cast-on comb in place, but remove the ribber weights. **Edge weights:** If you continually find the edge stitches are dropping, you can use these and they may help - **just on the edges of the work.**

CASTING OFF

When you have to cast off several stitches at once, for example at the armholes, use both strands of yarn. Cast off the first stitch in colour 1 and the second stitch in colour 2. This way, both yarns are carried across the knitting and you are not left with one colour stranded miles away from the other!

NECKLINE SHAPING

Ah, this is a "nasty" for the beginner. There are several dif-

ferent methods you can use to do this. Here is one that makes life really easy. Again, it is impossible to give instructions for each model, so you do have to know how to "programme a row" for a pattern.

When you get to the neckline shaping look at the row number of the punchcard (row number on mylar sheet, or built-in pattern). Write this down.

The pattern will tell you how many stitches to cast off for the neck. Supposing there are 20 to be cast off, then cast off ten stitches either side of the centre.

Bring all the needles that are at the left of the centre, as far forward as they will come (into hold position).

Set your machine so that when you go across, these needles will not knit. For example, on Silver Reed or Knitmaster put the front levers to II and on a Brother, set cam to Hold. Now you can knit the first side. Each time the carriage goes to the left, it will slide over the needles in hold position.

TIP - make sure your weaving brushes are NOT in the weaving position or the yarn will catch on them and cause looping.

SECOND SIDE

With the carriage at the right, return all the needles at the left back into working position, using the transfer tool to do this. Return the card to the row you noted and lock the card. Set your machine so it will not knit. For example, on Silver Reed or Knitmaster, you can release the button to do this, so the carriage tips up and on a Brother, press both part buttons. Without yarn, take the carriage from right to left.

Now the needles have selected (Brother) or the pattern has been put into the drums (Silver Reed or Knitmaster punchcards). Rethread the yarns, set cam to Fair Isle and remember to release the card. Now knit the second side to match the first.

Remember, all work needs that lengthways stretch, on completion. Do not measure the removed work until it has rested for a couple of hours, or you will be disappointed, as it will probably not measure correctly.

I do not advise you to steam or press your work. The chances are that you have used a high bulk acrylic yarn for this first attempt and if you put heat on to this, you will cause the fabric to lose its springiness.

~ Maintenance Tip ~

• To check all needles are in good working order

MAIN BED

- Bring all needles to hold position.
- Take a good look at them. They should all be STRAIGHT. They should not lean towards the left or right. If any one of them does, it MUST be removed.
- Make a note of any that are leaning.
- Put all the other needles back to NWP and leave these in HP.
- Pull out the Retaining Bar.
- Latches closed, remove the offending needles.
- Latches open, replace with new ones.
- Push retaining bar back into position.

If you have removed the retaining bar completely, make sure you returned it with the sponge side AT THE BOTTOM. Make sure also, that you return this bar, ABOVE the needles and not below them.

There's more from Pat Coulston in "Dear Anne" this month when she responds, as a contributor, to the suggestions made by Eve Whitelegg in her letter published in our May issue.

HANDS-ON

B I G S C R E E N

WORKSHOP/FINISHING COURSE

on Tuesday 23 September 1997
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by *Nina A. Miklin*

TO KNIT AND FINISH THE CLASSIC SHOULDERLINE AS FEATURED HERE

For this unique one day workshop you will be supplied all the pre-knitted swatches to finish at the course following the step-by-step instructions on the BIG SCREEN.

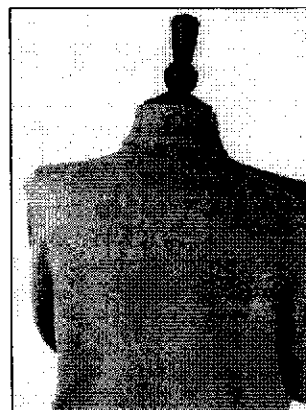
All the relevant knitting techniques applied to achieve this style will be dealt with, again with demonstrations on the big screen, during the first hour of the course.

The finished swatches are yours to take home.

The course starts at 10 am and finishes at 4 pm, with tea and lunch breaks at 11.30 and 1.00 respectively. The cost for this unique and exceptional one day course is £45.00, which includes all materials required i.e. pre-knitted swatches, sewing thread & needles.. To reserve a place (the number of participants is limited!) please complete the booking form below.

The confirmation that a place has been reserved for you together with the course ticket will be send to you on receipt of your booking form.

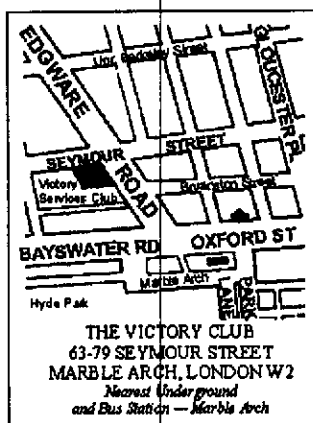
If you require further information please telephone 0171 286 1532.



THE CLASSIC SHOULDER LINE
WITH SET-IN SLEEVES

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ADMISSION is FREE to both events on Wednesday 24. Opening hours are from 10 am to 4 pm. No booking is required you are welcome any time.

Booking form for the HANDS-ON BIG SCREEN One Day Finishing course

I would like to book place(s) for the One Day Finishing Course, held on 23 September '97 at the Victory Services Club, Marble Arch, London W 2.

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Tel.: 0171 286 1532

Designed by

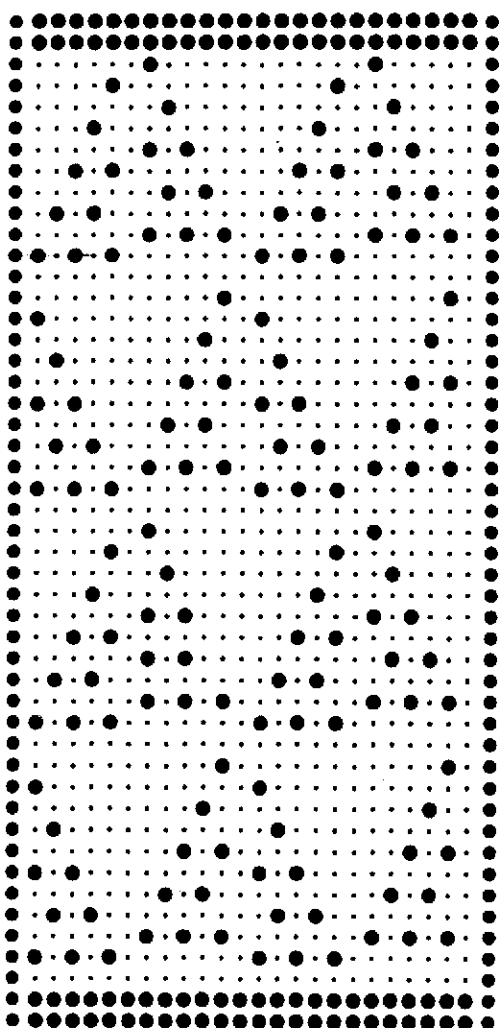
BACK

With carriage at right and using MY, cast on 138 [144, 150, 156, 164, 170, 176, 182, 190, 196] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt *. K 238 rows. RC shows 240. Place marker between sts 24 and 25 at left and right of centre 0. Cast off.

FRONT

Work as for Back to *. K 136 rows. RC shows 138. 102 rows less have been worked to shoulder than on back.

Diagrams



COOLEST LACE

3

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punch-card or electronic machines with a ribber and a lace carriage. Owners of other machines should substitute a similar pattern recommended for their machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Algarve Fine 4-ply Perlé. (Yarn Guide No.11.)

1 x 500 g cone in Peach (MY).

3 mm crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 355 g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Lords Sew-Knit Centre, 127 Drake Street, Rochdale, Lancashire OL16 1FZ. Tel: 01706 521966.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 104 [109, 113, 118, 124, 129, 133, 138, 144, 149] cm, 41 [43, 44½, 46½, 49, 51, 52½, 54½, 57, 59] in.

Length to shoulder 61 cm, 24 in.

Sleeve seam 19 cm, 7½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 42 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 6). Wash and press before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) We used a Silver Reed card from book 4 for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

Fran Francis

SHAPE NECK

Note patt row on card. Using nylon cord, K 69 [72, 75, 78, 82, 85, 88, 91, 95, 98] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on next and every foll 4th row until 45 [48, 51, 54, 58, 61, 64, 67, 71, 74] sts rem. K 9 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 110 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 140 sts. K 7 rows. RC shows 66. Adjust length at this stage, if required. Cast off.

PRESSING

With wrong side facing, block knitting by pinning out pieces to measurements given. Press carefully following spinner's instructions or cover with wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

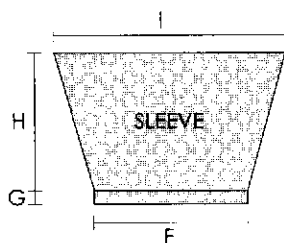
Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. With K side facing and using a crochet hook, join in MY at centre front, work 1 ch, 47 dc up right side of front neck, 23 dc across back neck and 47 dc down left side of front neck, turn.

♦ Next row. 1 ch, 1 dc in each dc, turn.

♦ Next row. 1 ch, 1 dc into first dc, * miss 1 dc, 4 tr into next dc, miss 1 dc, 1 dc into next dc. Rep from * to end. Fasten off.



Diagrams



A = 53 [55, 57.5, 60, 63, 65, 67.5, 70, 73, 75] cm

B = 4 cm

C = 57 cm

D = 18.5 cm

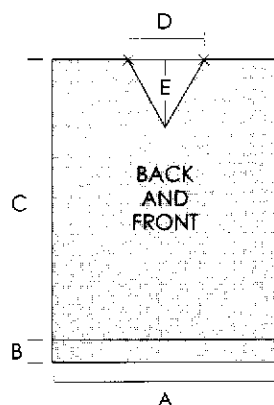
E = 24 cm

F = 42 cm

G = 3.5 cm

H = 15.5 cm

I = 53.5 cm



Bank Holiday Event

This year the August Bank Holiday is on Monday, 25th August and knitters will be able to spend it happily on their hobby, in Spondon, Derbyshire.

Hartington Yarns in association with **J K Wools** are holding a special event day on the bank holiday Monday. The shop will be open from 10.00 am to 4.00 pm and there will be coned yarns at discount prices as well as bargain boxes of cones. J K Wools will be offering household textiles and their extensive range of hand knitting yarns at competitive prices.

Not only can you browse among the cones at your leisure but for this special holiday opening, author **Erica Thomson**, who is a needlecraft and steam-finishing expert, will be in attendance from 11.00 am to 2.00 pm. Erica will be offering advice and is there to help with any problems, so be prepared with your queries. Perhaps you should take along that garment that went wrong in the finishing, if you'd dearly like to know why!

Car parking and refreshments will be available so call in and enjoy the special event day at:-

J K Wools
63/67 Sitwell Street
Spondon
Derby DE21 7FH

For Your Diary...

Autumn is the peak season for shows and exhibitions so make your plans now for an enjoyable day out with a friend or members of your knitting club. Here are the dates of some of the special events that will be of particular interest to devotees of machine knitting and other needlecrafts.

ONE DAY WORKSHOP

Nina Miklin is holding a very special workshop in September where knitters can learn some of her secrets for giving knitwear the perfect finish. This time she will demonstrate how to produce the perfect fully-fashioned shoulderline. This is a hands-on, big screen, workshop where participants will be given a pre-knitted swatch to complete, learning how it was knitted and what to do next. Step-by-step instruction is projected on to a big screen so that everyone has the perfect view of Nina's techniques.

◆ The date is 23rd September, from 10.00 am to 4.00 pm. The workshop takes place in central London and costs £45.00 to

include all materials. Contact Nina Miklin for full details.

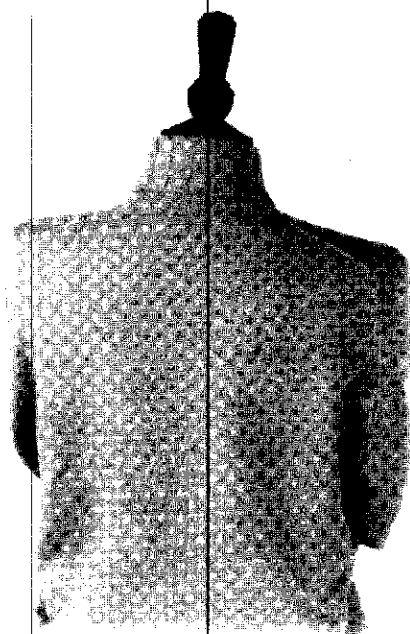
Nina A Miklin
PO Box 1720
London W9 1TT
Tel: 0171-286 1532

CRAFT EXHIBITIONS

The following four Exhibitions are organised by International Craft & Hobby Fair Limited. **Hobbycrafts** will be at Manchester for the first time and **Crafts Alive for Christmas** is the perfect opportunity to find some really special presents.

CREATIVE STITCHES AND CRAFTS ALIVE

◆ 2nd - 5th October at Westpoint Exhibition Centre, Exeter.
◆ 31st October - 2nd November at The International Arena, Cardiff.
Admission is £4.90, £3.90 for Senior Citizens. ■



➔ HOBBYCRAFTS

◆ 7th - 9th November at G-Mex, Manchester.
Admission is £5.50, £4.50 for Senior Citizens.

CRAFTS ALIVE FOR CHRISTMAS

◆ 13th - 16th November at the NEC, Birmingham.
Admission is £6.00, £5.00 for Senior Citizens.

At these four shows, accompanied children are admitted free and ticket prices are reduced if

you book in advance. For more information and advanced booking contact:-

ICHF Ltd, Dominic House
Seaton Road, Highcliffe
Dorset BH23 5HW.
Tel: 01425 272711



AUTUMN QUILT FAIRS

The Patchwork Association is organising six Autumn Quilt Fairs around the country, including the first ever Scottish Quilt Championships, featuring an array of quilt displays from around the world. There will be demonstrations of quilting skills and merchandise for all forms of needlecraft at these fairs.



These are the dates for the six Quilt Fairs:-

◆ 12th - 14th September at Exeter.

- ◆ 26th - 28th September at Perth.
- ◆ 17th - 19th October at Ascot.
- ◆ 31st October - 2nd November at Veldhoven, Holland.
- ◆ 14th - 16th November at Chilford.
- ◆ 28th - 30th November at Cheltenham.

For further information please contact:-

Juliet Webster
The Patchwork Association
PO Box 300, Hethersett
Norwich NR9 3DB
Tel: 01603 812259

NATIONWIDE EXHIBITIONS

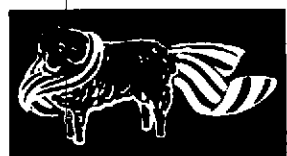
The 14th National Knitting & Needlecraft Exhibition

◆ 9th - 12 October at the NEC, Birmingham.
Tickets booked in advance cost £5.00 or £3.50 for Senior Citizens.

The 11th Scottish Knitting & Needlecraft Fayre

◆ 24th - 26th October at the Royal Highland Centre, Inverlorn, Edinburgh.
Tickets booked in advance cost £3.00 or £2.00 for Senior Citizens.

NATIONWIDE



EXHIBITIONS

There is an advance ticket hotline for both shows. Please telephone 0117-970 1370 for more details or complete the coupon in the advertisement on pages 66/67.

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E6000 Catalogue

has 48 patterns and 54 books especially for the E6000 machine. Where reader sheets are required they are included. These are laser printed, ready for entry into the console. We also have designs which use the built in patterns and designs which do not use the console.

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Fran Francis, 27 Berry Head Road, Brixham,
Devon TQ5 9AA
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Designed by

BACK

With carriage at right, set machine for 2x2 rib with ribber on H5. Push 166 [182, 194] Ns at centre of machine to WP on both beds. Arrange Ns for 2x2 rib as diagram 1. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as diagram 2. Set RC at 000. Using MT-2/MT-2, K 28 rows. Set ribber to H6. Push 1 N at right to WP on main bed. Arrange Ns for 3x2 rib as diagram 3. Pick up heels of sts from opposite bed and place on to empty Ns. 167 [183, 195] Ns on main bed. Set RC at 000. Using MT/MT, K 137 rows.

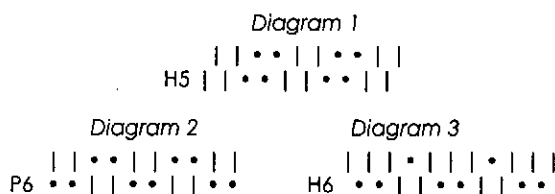
SHAPE ARMHOLES

Cast off 21 [26, 31] sts on each bed at beg of next 2 rows. 125 [131, 133] sts on main bed *. K 57 [65, 73] rows. RC shows 196 [204, 212].

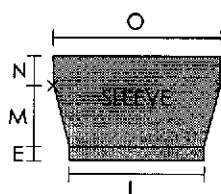
SHAPE SHOULDERS

Cast off 6 sts on each bed at beg of next 2 rows and 5 [6, 6] sts on each bed at beg of foll 4 rows.

Diagrams



- A = 49 [53.5, 57] cm
- B = 6 cm
- C = 37 cm
- D = 16 [18, 20] cm
- E = 3 cm
- F = 36.5 [38.5, 39] cm
- G = 15.5 [16, 16.5] cm
- H = 1.5 cm
- I = 9 [9.5, 10] cm
- J = 9.5 cm
- K = 2.5 cm
- L = 27.5 [32.5, 36] cm
- M = 11 cm
- N = 6 [7.5, 9] cm
- O = 32 [36, 40] cm



UNISEX LINEN-MIX SHIRT 4

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Celandine Brodie. (Yarn Guide No.11.)

1 [1, 2] x 400 g cones in Shade 1 (MY).

3 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 435 g.

The fibre content of this yarn is 58% Linen, 42% Cotton. For further information about this yarn, please write to the following address:- Celandine Limited, Unit 7, Drill Hall Business Centre, East Parade, Ilkley, West Yorkshire LS29 8EZ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 97 [106, 113] cm, 38½ [42, 44½] in.

Length to shoulder 59 [61, 63] cm, 23½ [24, 25] in.

Sleeve seam 14 cm, 5½ in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

34 stitches (on each bed) and 37 rows to 10 cm, 4 in measured over 3x2 rib pattern (tension dial setting approximately 7/7).

Wash and dry swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used main bed side of knitting as right side of garment.

b) Count Ns in NWP as sts throughout.

c) When casting off sts, push the appropriate empty Ns on main bed to WP and transfer the appropriate sts from the ribber to the main bed before casting off.

d) When increasing, keep to the needle setting if possible. Pick up the heel of the adjacent st to increase.

SHAPE NECK

Using a length of MY, cast off centre 23 [25, 27] sts on main bed and corresponding sts on ribber. Push Ns at left to HP and cont on rem sts for first side. Cast off 5 sts on each bed at beg of next row, 9 sts on each bed at beg of next row, 5 sts on each bed at beg of next row, 3 sts on each bed at beg of next row, 5 sts on each bed at beg of next

Jocelyn Ridout

row and 3 sts on each bed at beg of next row. 5 sts rem on main bed. Transfer sts to main bed. Cast off. With carriage at left and using a transfer tool, push Ns at left from HP to WP. Finish to correspond with first side reversing shaping.

FRONT

Work as for Back to *. K 1 [7, 13] rows. RC shows 140 [146, 152].

FRONT OPENING

Using a length of MY, cast off centre 9 sts on main bed and corresponding sts on ribber. Push Ns at left to HP and cont on rem sts for first side. K 35 rows.

SHAPE NECK

Cast off 7 [8, 9] sts on each bed at beg of next row, K 1 row. Cast off 4 sts on each bed at beg of next row, K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 36 [38, 38] sts rem on main bed. K 0 [2, 4] rows.

SHAPE SHOULDER

Cast off 6 sts on each bed at beg of next row, K 1 row. Cast off 5 [6, 6] sts on each bed at beg of next and foll alt row, K 1 row. Cast off 5 sts on each bed at beg of next and foll 2 alt rows, K 1 row. 5 sts rem on main bed. Transfer sts to main bed. Cast off. With carriage at left and using a transfer tool, push Ns at left from HP to WP. Finish to correspond with first side reversing shaping.

SLEEVES

Join shoulder seams. With carriage at right, set machine for 2x2 rib with ribber on H5. Push 94 [110, 122] Ns at centre of machine to WP on both beds. Arrange Ns for 2x2 rib as diagram 1. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as diagram 2. Set RC at 000. Using MT-3/MT-3, K 14 rows. Set ribber to H6. Push 1 N at right to WP on main bed. Arrange Ns for 3x2 rib as diagram 3. Pick up heels of sts from opposite bed and place on to empty Ns. 95 [111, 123] Ns on main bed. Set RC at 000. Using MT/MT, K 2 rows. Shape sides by inc 1 st on each bed at each end on next and every foll 6th row until there are 109 [123, 137] sts on main bed. K 3 [9, 3]



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Teach In

CUT AND SEW NECKLINES

Here Ann explains how to knit the garment pieces then sew and cut the neckline. She'll be writing about bands for these cut and sew necklines next time but, meanwhile, in this month's "Cut & Sew", Debbie Kendall also has some suggestions for "Bands with a difference".

Ann Kite

At one time there were fairly heated discussions among knitters about cut and sew necklines. Was this a valid technique, or was it "cheating", or maybe a method that was only used by inadequate knitters? I think that now it is an accepted technique. I have always argued that it is a valid technique and it is one which I have always used for necklines when knitting a sweater in a rib stitch.

My line of reasoning has always been that, when knitting with a ribber, you have to weight the knitting very evenly - if you don't, the machine soon fails to knit correctly. To shape a sweater neckline on the machine, you would need to put half or more of the needles to hold. This would immediately upset the weighting. Some ribber manuals have pictures demonstrating how to position the weights when using the holding position. Knowing how vital correct even weighting is, I've always regarded these diagrams with a degree of scepticism and used cut and sew necklines instead.

I still do any shaping on the outside or edge of the knitting, such

as armhole and sleeve shaping, on the machine. They don't involve the holding position and so are easy to do. Shoulders, I shape by decreasing, when using the ribber, though I always use holding position when knitting on the single bed. (I take care of course, when sewing the seam, to sew a slope, not "steps"). Necklines for the fronts of jackets can also be shaped on the machine, since these too are an edge shaping.

This leaves just the necks of sweaters to cut and sew, though of course if you are a keen dressmaker you can cut and sew entire garments from a straight piece of knitting and you don't have to restrict yourself to rib fabrics either.

The idea of cutting their knitting often fills knitters with horror. They feel sure that the knitting will fall to pieces at the first cut. It doesn't; a cut piece of knitting is less likely to unravel than a piece stripped off with open stitches.

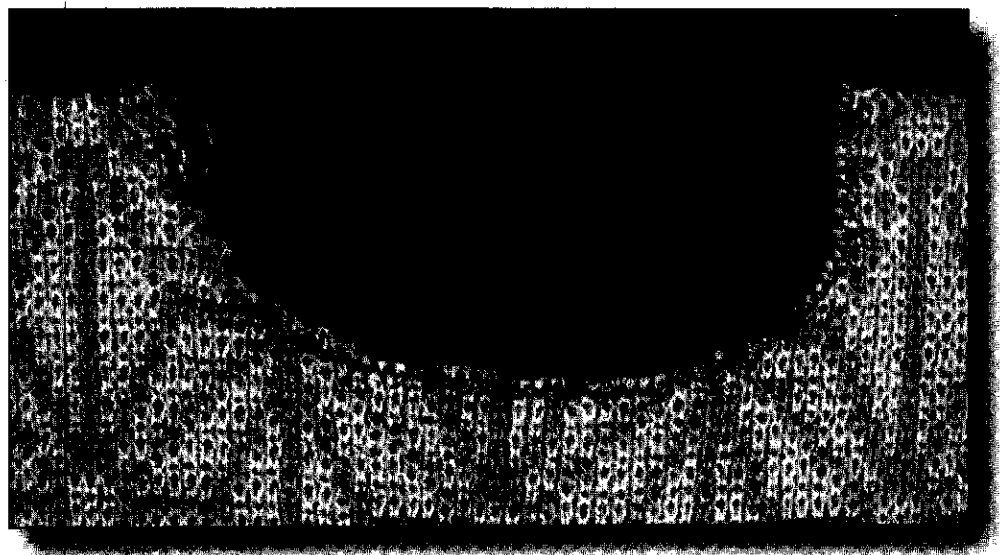
When you cut knitting, you are cutting through the stitches, so the knitting tends to fray rather than unravel. In fact, if you cut

across a piece of knitting and then try to unravel it, it can be difficult.

When I first started writing articles, I used to cast off all the swatches that I sent to the magazine to illustrate the articles. This of course added to the time taken to knit them. Then one day, running out of time and desperate to get an article in the post, I knitted a long scarf of swatches and separated them by cutting. I always do this now and, so far, I have not had to re-knit a swatch because it disintegrated in the post, or during photography.

The swatches are always cut without sewing them first or indeed afterwards. This made me realise that one doesn't have to sew the knitting before cutting. However, sewing before cutting does make the neckline easier to handle, so I continue to do it. I also suspect that if I were to suggest cutting without sewing to many knitters, I'd have a rebellion on my hands - no necklines would be cut and perhaps ribbed garments would be abandoned! So I continue to sew, cut and then sew on the neckband. As you can see from the swatches, I use a zig-zag stitch on my sewing machine to sew around the neckline before knitting. If you don't have a sewing machine, you can backstitch by hand instead.

Now for the details: Knit the front and back of the garment identically. When the shoulder shaping is complete, continue knitting ten or twelve rows and then strip off. These rows can be knitted in waste yarn if you prefer. Use the same stitch as for the



Round Neckline after Sewing and Cutting

I've used a dark thread for sewing so that it can be seen in this illustration but for a garment, use a thread that blends in with the knitting.

garment piece so that the knitting is not distorted by changes in tension; distortion would make it difficult to mark the neckline out accurately.

Mark out the line of the neckline using pins. Work out the shape required from the pattern diagram or your charter block. Tack along the line using a contrasting cotton, then remove the pins. On a round neck sew a zig-zag stitch by machine, or backstitch by hand, following the line. Do two rows of stitching if you wish. If you're using a sewing machine, you will need to experiment to find the best presser foot pressure and stitch size. I use a medium width and length zig-zag and minimum presser foot pressure. I use my hands, positioning them flat, one either side of the sewing foot, to gently help feed the knitting through. The idea is to sew

without stretching or distorting the knitting. After sewing, cut around the neckline.

A V-neck requires a slightly different technique. If you use the same method as for a round neck, the neck tends to gape when cut. If you are an experienced dressmaker and used to "easing" materials together, this probably won't bother you. However, you can reduce the tendency to gape by positioning a square of lightweight Vilene interfacing behind the neckline, on the wrong side of the knitting, before sewing. The square of Vilene should be slightly wider and deeper than the neckline. After cutting out the 'V', trim the remaining Vilene along the sewing line so that you're left with just a thin strip of Vilene behind the sewing.

The back of the neck, for both

round and V-necks, is sewn and cut using the same technique as for the front of a round neck. After cutting out the neckline, join one shoulder seam for the round neck and both for the V-neck.

Next month I shall be writing about neckbands for these necks including one which gives a superb finish for V necks. Don't forget there is still time to take advantage of my summer offer. The ribber videos teach some exciting but "easy when you know how" rib fabrics, which you can make into garments with these cut and sew necks. For details see the full page advertisement on page 35 of this issue or contact:-

Ann Kite
The Llanerch, New Radnor
Powys LD8 2TP
Tel/Fax: 01544 350627

28 rows. RC shows 42. Adjust length at this stage, if required. Place marker at each end. K 22 [28, 34] rows. Transfer sts to main bed. Using WY, K a few rows and release from machine, leaving empty Ns in WP. With K side of WY facing, replace sts on to Ns. Unravel WY. With wrong side facing, pick up 109 [123, 137] sts along armhole edge and place on to Ns. Using MT+1 and MY, K 1 row and then cast off loosely.

BUTTONHOLE BAND

Push 30 Ns to WP. With carriage at left for woman (right for man) and right side facing, pick up 30 sts along front edge and place on to Ns. Inc 1 st at neck edge. Using MT and MY, K 1 row. Cast on 2 sts at lower edge. 33 sts. Using MT-2, K 5 rows.

Counting from lower edge, make a buttonhole over 4th, 5th, 6th and 7th Ns and every foll 9th, 10th, 11th and 12th Ns. K 5 rows. Using MT+1, K 1 row. Using MT-2, K 5 rows. Make buttonholes over same Ns as before. K 6 rows. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes and reading carriage at right for woman (left for man).

COLLAR

With carriage at right, set machine for 2x2 rib with ribber on H5. Push 166 [174, 182] Ns at centre of machine to WP on both beds. Arrange Ns for 2x2 rib as diagram 1. Using MY, cast

on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting as diagram 2. Set RC at 000. Using MT/MT, K 4 rows. Keeping rib sequence correct at edges and counting actual sts only, dec 1 st at each end by transferring the 7th st on to the 6th N and moving the 6 edge sts 1 N in on next and every foll 4th row 4 times in all and at the same time K 8 rows. Using MT-1/MT-1, K 12 rows. Using MT-2/MT-2, K 26 rows. RC shows 50. Push empty Ns on both beds to WP. Set ribber on H6. K 1 row. Set machine for tubular knitting. K 8 rows. K 1 row on ribber only. Using WY, K a few rows on ribber and release from machine. Using MY, K 1 row on main bed only. Using WY, K a few rows and release from machine.

PRESSING

Wash and dry flat. Lightly steam the edge of collar and pull into slightly flared shape.

MAKING UP

Sew rows above markers on sleeves to cast off sts at armholes. Join side and sleeve seams. Fold front bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Overlap front bands and sew in position. Neaten ends. Pin collar band into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Slip stitch remaining loops on inside. Finish buttonholes and sew on buttons to correspond.

Designed by

PROGRAM

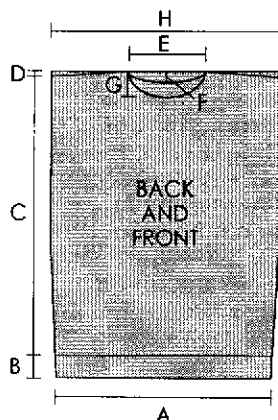
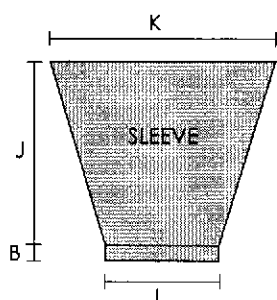
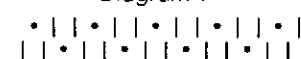
Prog - ENT
Erase - ENT
Cast on - 4 - ENT
All st patt - NO
Sl patt A - Dot - ENT
Reader - Card 1 - Row 1
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Reader - Card 1 - Row 27
Alter - ENT
Direct - NO
Add - ENT
Add What? - Dot - ENT
Reader - Card 2 - Row 1
Alter - ENT
Direct - NO
Knit Tech - 207 - ENT
Enlarge/Position - NO
Test - NO
All st patt - ENT
Form - NO
L Nd - 75 [82] - ENT
R Nd - 75 [82] - ENT

BACK AND FRONT ALIKE

Handle down. No strippers. Set up 140 [152] Ns on front bed at centre of machine in WP. * Push corresponding Ns on back bed

Diagrams

Diagram 1



A = 50 [54] cm
B = 5.5 cm
C = 62.5 cm
D = 2.5 cm
E = 21 cm
F = 5 cm
G = 9 cm
H = 53.5 [58.5] cm
I = 24 cm
J = 43 cm
K = 46 cm

FOUR COLOUR SWEATER

5

PATTERN RATING

Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic B6000 machines.

MATERIALS

Forsell Superwash 2-ply. (Yarn Guide No.6.)
2 x 250 g cones in Chamois used double throughout (Col 1).
1 x 250 g cone in Fuchsia (Col 2).
1 x 250 g cone in Peat (Col 3).
1 x 250 g cone in Royal (Col 4).

GARMENT WEIGHT

Finished garment in first size weighs 490 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG. Tel: 0116-278 6281.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.
Actual size 105 [115] cm, 41½ [45½] in.
Length to shoulder 68 cm, 27 in.
Sleeve seam 48.5 cm, 19½ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches on each bed and 104 rows to 10 cm, 4 in measured over Fair Isle pattern using Knit Tech 207 and lock on BX↔/LX (stitch size approximately 5½/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any reader sheets needed from the charts provided.
- Cast-on comb and weights were used throughout.
- Blue and black strippers were used.
- For this pattern only, RC means the row counter on the console.
- Use 2 ends of Col 1 and 1 end of Col 2, Col 3 and Col 4 for Fair Isle pattern.
- If you would like to receive a laser printed sheet for direct entry into the console, please send £2.00 to June Williams, 8 Dee Close, Oakham, Rutland, Leicestershire LE15 6JT. A template pattern for cut and sew neck is also available at a cost of 50p.

THREAD YARNS

Thread yarns from left to right as follows:-

Col 1 Chamois (used double)
Col 2 Fuchsia
Col 3 Peat
Col 4 Royal

Switch on electronics

June Williams

to WP. Switch on electronics. Arrange pushers on front bed in rest position. Follow instructions for cast-on 4 with lock on GX/SX. Arrange Needles as diagram and rack anti-clockwise, as indicated. Put away unwanted pushers on front bed. Set RC at 000. Set lock on N/LX and ss to 2/2. Using 2 ends of Col 1, K 1 row. Insert cast-on comb and 3 weights. Following screen, set ss to 3/3, K 3 rows. RC shows 4. Set ss to 4/4, K 2 rows. RC shows 6. Insert blue strippers. K until RC shows 30. Return pushers on front bed to blocking rail. Handle down. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 5½/6. K 2 rows.

PREPARE FOR FAIR ISLE FABRIC

Press >>> to select Program on screen. Press NO. START CAST ON - ENT. START POS - ENT. CAST ON - Press ABC button to select patt A (This method of selection sets RC at 000). Arrange pushers on front bed in rest position. Take pushers out of rail on back bed. (Set one up one down as per manual). Use 2 ends of Col 1 and 1 end of Col 2, Col 3 and Col 4. Follow the screen i.e. GX/SX. Set RC at 000. Set lock on BX↔/LX and ss to 5½/6. Shape sides by inc 1 st on each bed at each end on next and every foll 40th row until there are 150 [164] sts on front bed. K until RC shows 680. Switch off electronics. Set lock on N/N and ss to 4/4. Using Col 1, K 1 row. Set ss to 4¼/4¼, K 1 row. Cast off.

SLEEVES

Handle down. No strippers. Set up 68 Ns on front bed at centre of machine in WP. Work as for Back and Front from * to *. Shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 130 sts on front bed. K until RC shows 448. Switch off electronics. Set lock on N/N and ss to 4/4. Using Col 1, K 1 row. Set ss to 4¼/4¼, K 1 row and then cast off.

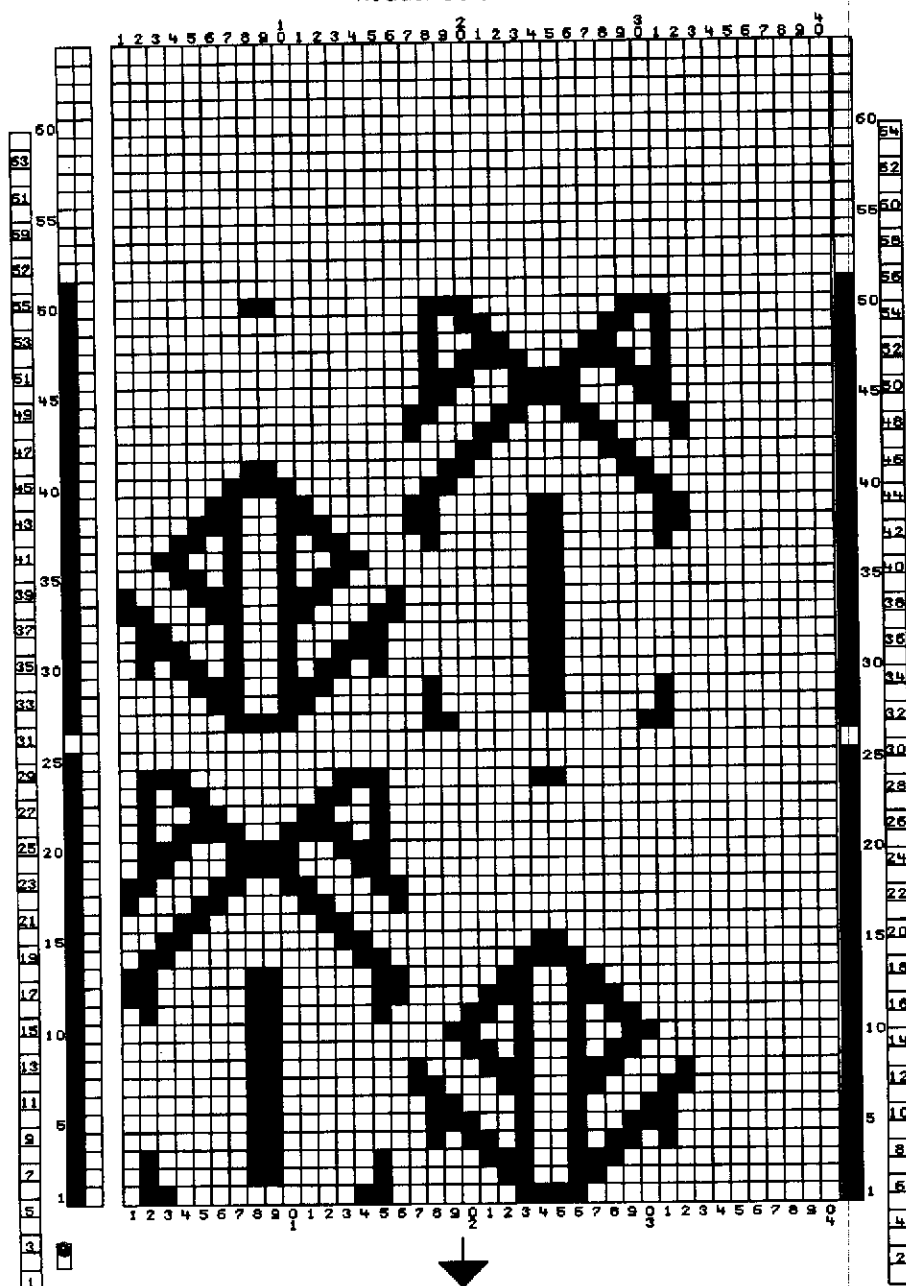
NECKBAND

Handle down. No strippers. Set up 146 Ns on front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Switch on electronics.

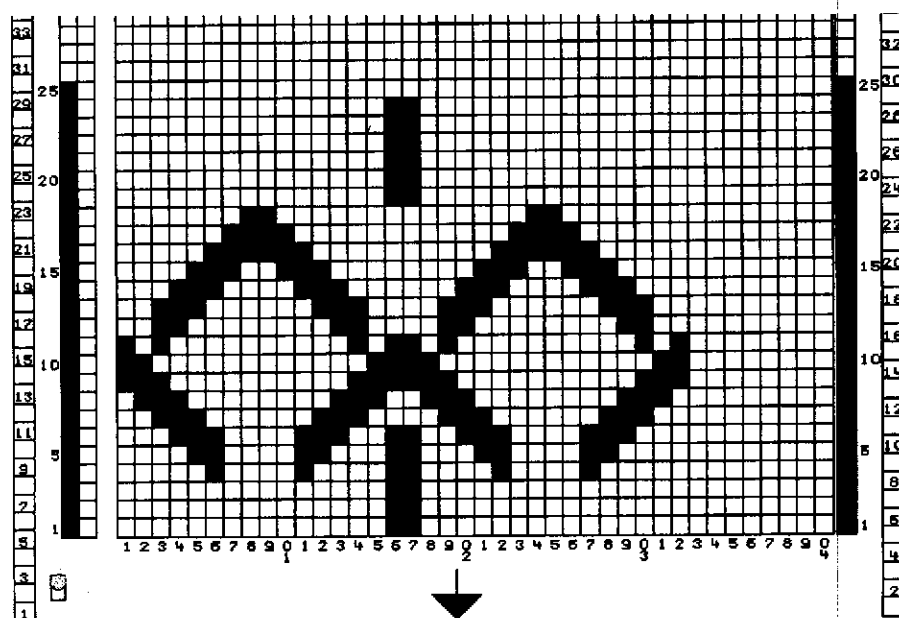


Diagrams

Reader Card 1



Reader Card 2



Arrange pushers on front bed in rest position. Follow instructions for cast on 4 with lock on GX/SX. Arrange Needles as diagram and rack anti-clockwise, as indicated. Put away unwanted pushers on front bed. Set RC at 000. Set lock on N/LX and ss to 4/4. Using 2 ends of Col 1, K 1 row. Insert cast-on comb and 3 weights. Following screen, K 5 rows. RC shows 6. Insert blue strippers. K until RC shows 38. Set ss to 5/5, K 1 row. Transfer sts from front bed to back bed. Change to black strippers. Set lock on N/GX and ss to 6, K 1 row. Using WY K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Draw a neckline shape on back and front, using measurements given on diagram as a guide (for June Williams' template see (f) under KNITTING NOTES). Sew 2 rows of zig-zag stitch around neckline. Steam the piece to be cut out, right up to stitching but not over. Cut out surplus fabric to within 1 cm, 1/2 in of stitching to form neck curve. Mark shoulder seams from 2.5 cm, 1 in at armhole edge to 0 at neck edge. Join right shoulder seam. With right sides tog, pin neckband into position just below zig-zag rows and, unravelling WY as required, backstitch through open loops of last row worked in Col 1. Join left shoulder and neckband seam. Fold neckband in half and catch down on the inside enclosing cut edge. Set in sleeves, matching centre to shoulder seams, taking care to include seam allowance on shoulder seams. Join side and sleeve seams. Give final, light steam.

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Picture Knitting

LOST WORLDS

Monsters from prehistoric times are again rearing their menacing heads in our cinemas. So why not take this opportunity to jump on the dinosaur bandwagon and create your own "monster knitwear"?

Wendy Phillips

As we all have less time for knitting during the summer, I have chosen the easiest pattern for you to try. The Brachiosaurus is knitted as a continuously repeating pattern over 120 rows. Knitters with punchcard machines can use a length of punchcard roll, or join two cards together. By joining the punchcard to form a loop, you will be able to continue knitting the pattern indefinitely.

For the brachiosaurus sweater illustrated below, I have used a beige yarn for the dinosaurs and changed the background colour every 20 rows. For maximum impact it is important to ensure that the dinosaurs contrast well with the background. If you prefer to knit black creatures, then try contrasting them with fiery reds and yellows or perhaps misty greys.

This month's special offer
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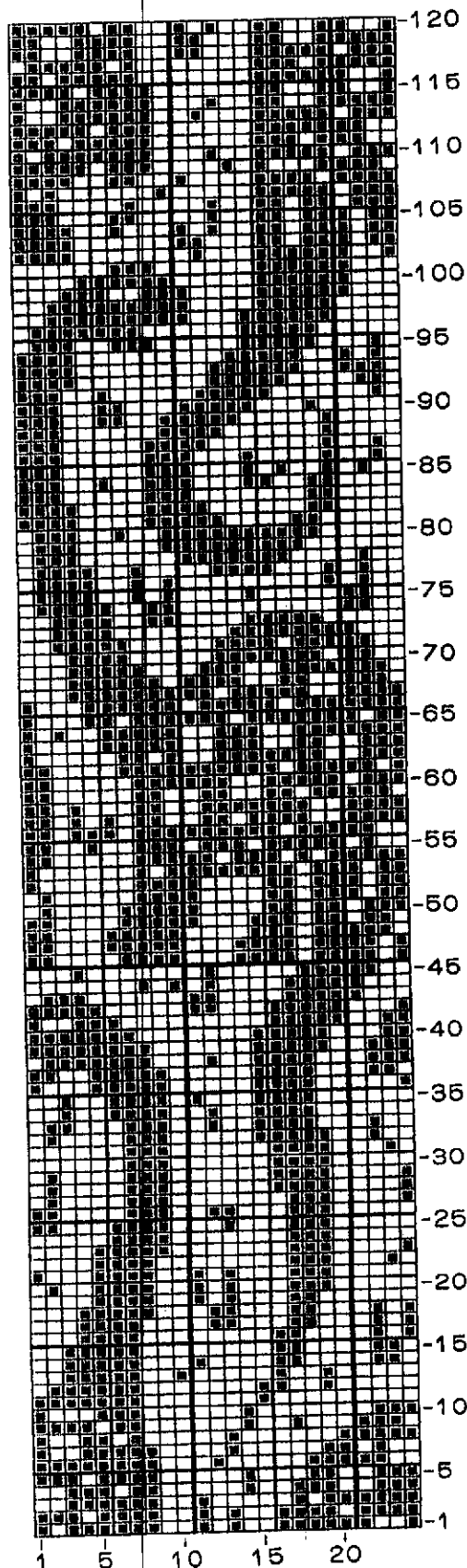
Wendy Phillips
PO Box 5
Windermere LA23 3AN

Don't forget - this offer closes 30th September 1997!





BRACHIOSAURUS



Competition Result

WINNER OF THE KNITTING HOLI-

We can now announce the winner of our April 1997 Competition, sponsored by Warner Holidays Limited.

The holiday is a five-day knitting break to be held at Alvaston Hall, Cheshire, 6th-10th October 1997.

This hotel is one of Warner's many excellent adults-only centres with every comfort and a full range of facilities.

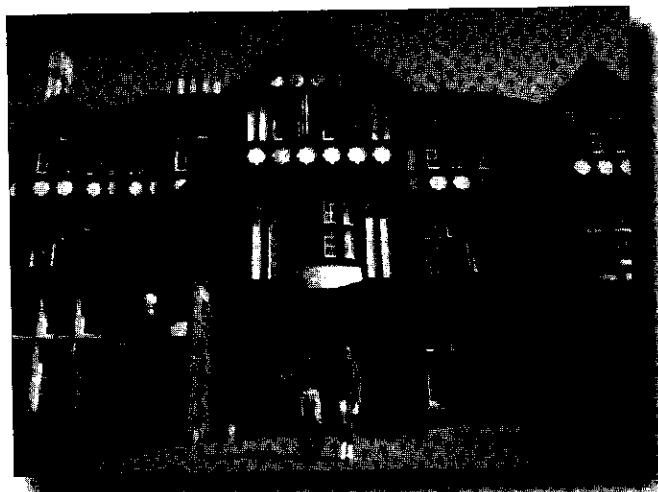
The knitting programme is organised by "our" Diane Bennett, so Mrs Pounds can be sure of enjoying expert tuition with lots of fun and her chosen companion will have plenty to do, even if he or she is not a knitter.

We hope Mrs Pounds has a wonderful break but if you are disappointed not to have won and are still interested in the

The prize, of a free holiday for two worth £330, goes to Mrs B Pounds of Exton, Devon

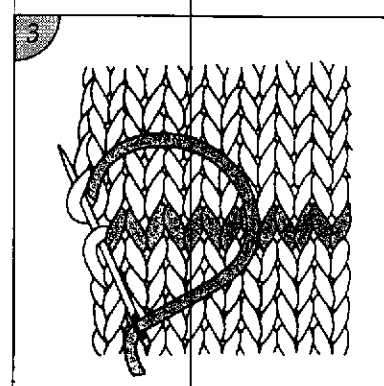
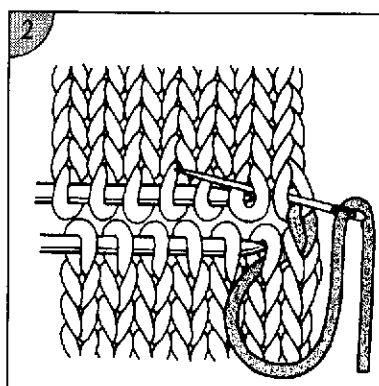
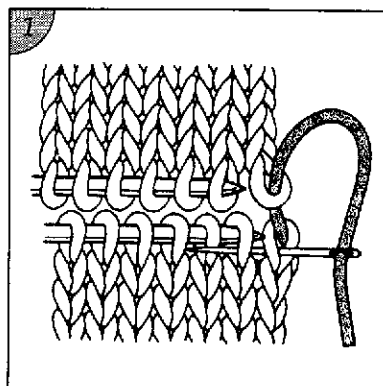
knitting break, you can find out about this holiday by telephoning Warner Holidays Limited on 01705 492121, quoting "MWS 54", for booking information.

If you would like some more information about the knitting programme, please give Diane Bennett a call on 01275 810067.



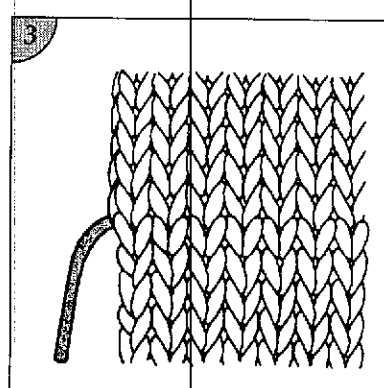
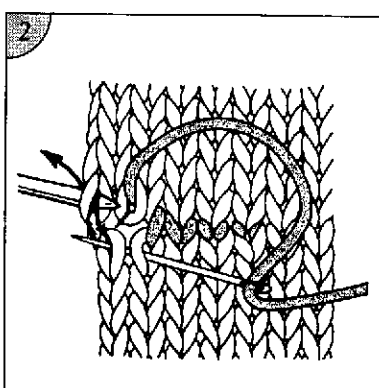
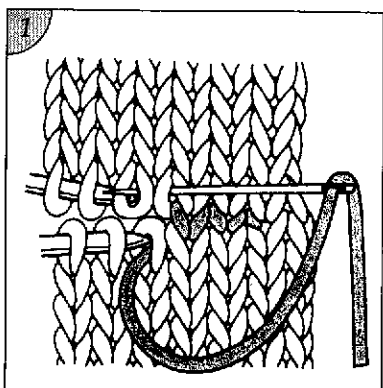
~ Grafting ~

This technique is normally used to join together two edges which have open stitches held on knitting needles or waste yarn. It gives a smooth invisible seam.



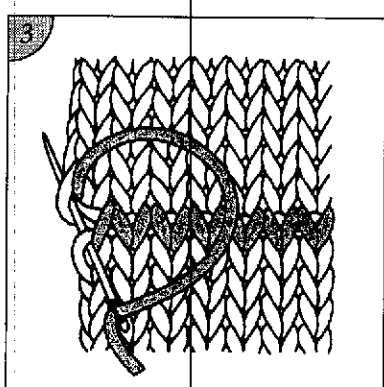
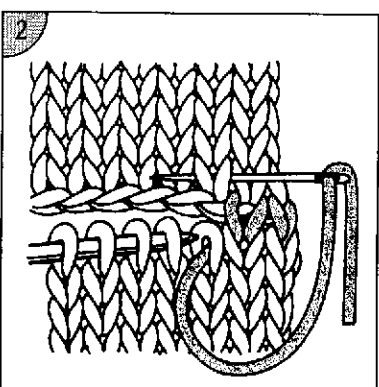
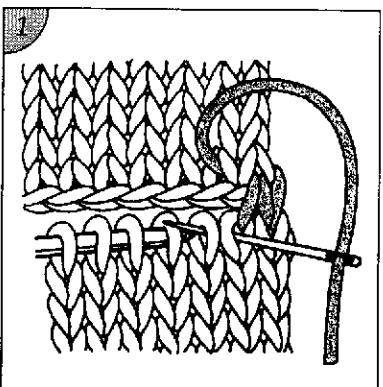
Method One

A tapestry needle, threaded with matching yarn, is taken through the stitches from each needle in turn, as illustrated, creating a new row of stitches. Use on stocking stitch.



Method Two

The technique is the same as Method One but in this case the yarn is pulled up tightly so that the new "row" becomes invisible instead of forming stitches. Use where a new "row" would interfere with the stitch pattern.



Method Three

Use this method where the stitches on one side of the seam have already been cast off. The new row of stitches covers the cast-off edge.

These clear illustrations of the grafting technique are reproduced courtesy of Silver Reed. For further information about Silver Reed machines, accessories and patterns, please contact:-

Silver Knitting Machines Ltd.
Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE. Tel: 0181-646 2244.

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We are now taking bookings for the following holidays:-

Royal Albion Hotel, Brighton. November 2nd – 7th 1997
(2nd Knit-in Holiday)

. . . All aspects of machine knitting, overlocking and DesignaKnit.

. . . Half-day tour of the the Royal Pavilion, with one of our tutor/designers, to gain inspiration for creating stitch pattern designs from the oriental interior decor.

Lecturers may include Iris Andrews, Iris Bishop, Carl Boyd, Ann Durkan, Angela Gordon, Anne Kent, Jenny Rose, Michael (at In-Ex) and others including myself.

Royal Albion Hotel, Brighton. January 31st – February 2nd 1998

Especially for electronic knitters. Supported by Brother, Silver Reed, Singer, Pfaff and DesignaKnit.

The November holiday includes hands-on experience. Both holidays include lectures and video demonstrations. Accommodation is in twin rooms with en-suite facilities, full board, morning & afternoon tea & coffee. Single rooms available with a supplement

For details send SAE to:- **Janet Spink, PO Box 618, Norwich NR7 0HW.**

Places are limited so please reply quickly to avoid disappointment so please reply quickly to avoid disappointment.

Knitting Club Demonstrations

Following the success of our recent Scottish Knitting Tour, Chris Brennan from Riverside Spinning and myself, Janet Spink are now taking bookings from knitting clubs in certain areas. We start the evening with Chris, talking about his spinning company and explaining how the yarn is produced. I then follow, talking and demonstrating on your selected topic, i.e. *Nice and Easy Neckbands*, *Overlocking with Knitwear*, *Ribber Techniques*, or *Multi-techniques on the Single Bed*. We would like to do week long tours of Wales, Kent, Ireland, Devon and Cornwall, Somerset, the South Coast and another in Scotland. If your Club is interested, please write to Janet Spink, informing us which day of the week you meet and suggested dates. At present, we have weeks available in June, July, August and Autumn 1997 and most of 1998.

Latch On

GOOD INTENTIONS

I have decided that I am like Alice in Wonderland - I give myself good advice, but seldom take it!

Joan Lafferty

Not that I am given to chasing White Rabbits down rabbit holes - I wouldn't know where to find a rabbit hole, made by a white or even a brown rabbit. On a coach outing recently, some of the passengers were remarking on the number of rabbits in a field. I was looking out of the other window, admiring a flock of sheep and thinking, "What a lovely lot of knitting wool!"

Regular readers will now know that I have an unconventional approach to knitting and possibly to life in general! New readers will think I am a bit mad (I probably am!) and wonder why I try to knit at all? So I must tell the newcomers that I do lots of knitting and not everything goes wrong. But as the papers say, "Good news is no news," or words to that effect.

EARLY START

The unconventional approach is because I like to get up early - 6.00 am in the summer - make a pot of tea, then get down to knitting. In my dressing gown, of course! If things go well, endless cups of tea later, I have knitted a baby cardigan by 8 o'clock. I know people are shuddering and deciding it would be better to turn over and have another couple of hours' sleep, but it is nice and quiet at that time of day - no 'phones ringing, no one calling at the door, the birds singing (at the right time of year) and I am not tired as I would be at 8 o'clock in the evening! I have done just that this morning and am now sitting down to write this article.

Even so, things don't always go smoothly. Why, for example, did an end of yarn appear, fortunately on the side, of the cardigan front? Off the machine, a close examination shows that the yarn was thin and decided to break. Not much problem, since I can "Swiss-darn" a couple of stitches with the long end. This time it was fortunate that the thin piece didn't come on the front edge, although I am quite good at matching in this sort of repair. In fact I call myself "the best bodger-upper in the business".

Many years ago I worked for a couple of firms who employed home workers - one for knitting, one for crochet. In both cases (without any collusion) they asked me to correct mistakes in other people's work. How did they know? So I don't count a break in the yarn as one of my mistakes; this is down to the spinner.

MY MISTAKE!

However, I must confess to a mistake that was my own stupid fault. When I knit V-neck cardigans I usually mark where the "V" starts with an end of yarn in a different colour. This makes it easier when sewing on the button band. However, I do sometimes get carried away and forget (I did this on today's one). To be fair to myself, I usually remember by the time I come to the second front. I was making a tuck stitch cardigan (with certain needles out of work) using Bramwell's Duomagic yarn, which is something between a two and a three ply, so lots of rows to knit. I duly marked one

front and also put a marker on the sleeve tops. Knitting drop shoulder garments, the sleeve is cast off in a straight line and it helps to mark the middle by hitching an end of a bright coloured yarn over one of the centre "O" stitches before casting off; this then goes to the shoulder seam and makes sewing up that much easier.

Since I was knitting a very fine fabric I decided to sew up by hand, rather than use the Hague Linker - this can give a thickish seam on fine work. So I duly backstitched one sleeve in place and, because I hate backstitching, I then sewed the sleeve and side seam with mattress stitch. When it came to putting in the second sleeve I noticed my bright marker. This was nearly at the end of the backstitched seam and I was about to pull it out when I realised that I had sewn the shoulder seams with the front shaping to the outside edges!

UNPICKING

Have you ever tried undoing back stitch? What a job! I managed to find the sewing stitches in all but one place and that came on the front slope near the top. (It would, wouldn't it?) I had cut a couple of the knitted stitches, which promptly ran down a few rows. Have you ever noticed that if you want stitches to run (say you are dropping stitches and picking up to make 1x1 rib) the stitches need to be encouraged to run, but when you don't want them to, they happily descend for three or four rows? This is where the art of "botching up" comes in. I managed to create a loop and used this to pick up stitches with the latch tool. I defy anyone to see where I did this - but fortunately you aren't going to be able to examine the garment closely. I must remember not to take this one to the Knitting Club!

BUTTONHOLED!

The buttonhole band needed some thought, too. Using this fine yarn an ordinary 1x1 rib would be too loose and sloppy, so I decided I must use full needle rib. Then I had to give thought to the buttonholes.

With the 1x1 band I normally knit using 4-ply acrylic yarn, I make buttonholes by putting one stitch from the ribber bed on to the stitch, above and to the right, on the main bed. This makes a tiny buttonhole for baby garments. To make a bigger one, I take the stitch on the main bed that is next to the one now holding two stitches, down on to the ribber bed. This makes a respectable size for most ladies' garments. However, it takes a little more thought when using fine yarn and full needle rib.

I'm afraid I "chickened out" here, deciding that in spite of it being a garment for a largish child (30 inch chest) I would make small buttonholes; one stitch up and one stitch down, was the easiest option. The holes were not all that small, so I didn't need to use "baby" buttons. I seldom, if ever, buy the buttons before I have made the garment, because it is usually easier to find buttons to fit the holes, rather than make holes to fit the buttons.

In the dim and distant past I used to take my buttonband to somewhere like Woolworth (remember the days when they had a splendid choice of haberdashery?) where I would try the buttons in the buttonholes until I found one that was suitable - another reason why people think I am mad! Not that I can do this nowadays, there is a distinct lack of haberdashery in my part of the world. My customer was delighted with the cardigan and so far hasn't come back to mention the repair work!

PINK FOR A GIRL

So what came next? Someone gave me a 100g ball of (hand knitting) acrylic yarn in a pretty peach shade. This made a splendid baby cardigan, with quite a bit left over, but not enough for yet another baby garment. At my Market Stall, the grandmothers were having a "blue for boys, pink for girls" session. It's funny how this crops up; sometimes it's all white, sometimes the dark blues and red, but at the moment they are all being traditional. I wonder if they get together to discuss this?

The mood is a bit too traditional as far as one lady goes. When I sew buttonbands on baby cardigans, I seldom bother to put the buttonholes specifically right or left - just sew as the mood takes me. However, I was taken to task by one grandmother for putting the buttonholes on a blue cardigan on the right hand side, which is traditionally for a girl. Since the mother is going to be doing up the buttons, I hardly think it matters and I'm sure it won't give a baby boy a complex about his sexuality - or I hope it won't!

PLAIN OR PURL?

To go back to my small amount of peach; this would mix nicely with some white for yet another cardigan for a baby girl. I didn't fancy stripes - too boring in my opinion, but as it worked out it would have been much less trouble. I had an idea in my mind that I had seen a sort of

bubbly tuck stitch in two colours. A search of *Stitch World* revealed the purl side of a stitch that certainly used two colours, but I know the traditional grandmothers frown on the purl side of a garment being used as the right side. So no joy there. Not to give up, I turned to my punchcard books - all seven of them in hard back! This is a lovely way to spend an evening, looking through all those patterns and even after many years, discovering something new.

The seventh volume uncovered just what I had been looking for. Closer inspection of the punchcard revealed that it was just the plain side of the one I had originally rejected - number 300 in *Stitch World*! What a pity they hadn't printed a picture of both sides, but then I suppose the possibilities are endless; the book would have to be in two or

three volumes and would cost nearly as much as the machine itself!

So I have tackled my peach and white cardigan. It was a bit silly of me not to unearth my Colour Changer, but it is in the depths of a cupboard and has been there for 18 months, since I moved house.

Being lazy, I decided to change colour by hand every six rows, which was a bit of a fiddle and, being me, I came to grief almost at the top of a sleeve - I forgot to shut the "gate" which holds the yarn in the carriage, so it came out and the row was not knitted. I found it was impossible to pick up the stitches on to the correct needles for tuck stitch, so it all had to be undone. Another good intention down the drain, and of course the old saying still holds good "laziest people take the most trouble". My next good

intention must be to tidy up that cupboard...

WHITE RABBIT

So what did I knit next? Well, I thought it appropriate to knit a white rabbit - one of my tiny ones about three inches high! I have a customer - a gentleman this time - who buys my little knitted toys for his cats! He bought an elephant for an Easter present(!) but his daughter, seeing it on the floor and the cat plainly not interested, rescued it for her little son. So, he then bought another one, but his wife decided she would send this one to Australia for their grandson - and dispatched her husband to buy yet another one for his sister. So finally the cat was given my white rabbit, but my customer tells me that the cat is still not interested. So possibly I'm not the only one who is mad in these parts!

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ANGLO-AMERICAN COOPERATION - FOR KNITTERS!

Last year at the British/American Seminar organised by Bramwell USA, in Dallas, Diane Bennett met Helen Griffiths, an English lady now living - and knitting - in the USA and Diane, who organises the knitting programme for the Warner knitting holiday at Alvaston Hall in October, has arranged for Helen to be one of the tutors this year.

Although involved with textiles before she left the UK, Helen has learnt machine knitting in the USA and has some unusual and interesting ideas both for double bed and single bed knitting on Japanese machines. She will also be teaching at Metropolitan, Nantwich, the week beginning 24th September (details from Carol, 01270 628414) and at Lindum Nurseries, Eversley on

Thursday, 2nd October (details from Jenny, 01734 733138). Knitting clubs or other groups who would like Helen to visit them should contact Diane Bennett on 01275 810067.

Immediately after the knitting holiday which takes place from 6th to 10th October, Diane and Helen are flying from England to Los Angeles to begin a tour of American knitting clubs and stores for a series of talks and demonstrations.

For American readers, this is their itinerary:-

On 15th October they will leave Helen's home and drive to Seattle, arriving on the 16th in the late afternoon - it's a BIG country!

1. Seattle, Washington: They will be visiting a large

knitting club, run by Arlene Vraney who also runs the Seattle Seminars. They will be there for two days, both demonstrating on 17th and 18th October.

2. Fife, Washington: Northwest Knitting Supplies run by Deny Helspeth, where Diane will be demonstrating for dealers on 19th and 20th October.

3. Vancouver, Washington: Classes at Needle-Tek, owned by Bea Carriere. Bea and her husband are the official service agents for Brother knitting machines.

4. Oregon: Angelika's Knit Club, 22nd October.

5. Sacramento, California: Yarn and I, owned by Becky Smith, 24th and 25th October.

6. Fresno: Imaginit, owned by Rhelene Wimberly, 26th and 27th October.

7. San Diego: Curious Knitter, owned by Becky Sanders, 29th October.

8. Workshops at Helen Griffiths' home in Ontario near Los Angeles, on 31st October, 1st and 2nd November.

For details of any of the events in the USA, contact the organiser or Helen Griffiths, 2408 North Shores Place, ONTARIO, CA 91761, U.S.A.

A hectic schedule for both of them, but they are looking forward to meeting knitters from "the opposite side of pond" and have managed to fit in visits to Sea World and Disneyland as well. By the way, Diane says she has had enough offers to carry her suitcase, to totally fill the plane!

PILLOW TALK?

No, it's "Pillow Workshop". This latest book from Eileen Montgomery in Canada, contains 21 cushion patterns which incorporate over 60 different stitches and techniques. The book is called *Mid-gauge Pillow Workshop* as it is written for the mid-gauge machines, the 6.5 mm gauge double knit machines, such as Silver Reed's LK150 and electronic models.

Eileen informs us that she wrote this book because her students were unable to find information or patterns relating to double knit knitting. It is a treasury of stitches and continues on from where the manual left off. Each sampler of stitches can be made into a cushion cover. To give you an idea of the large content of this book, it includes instruction

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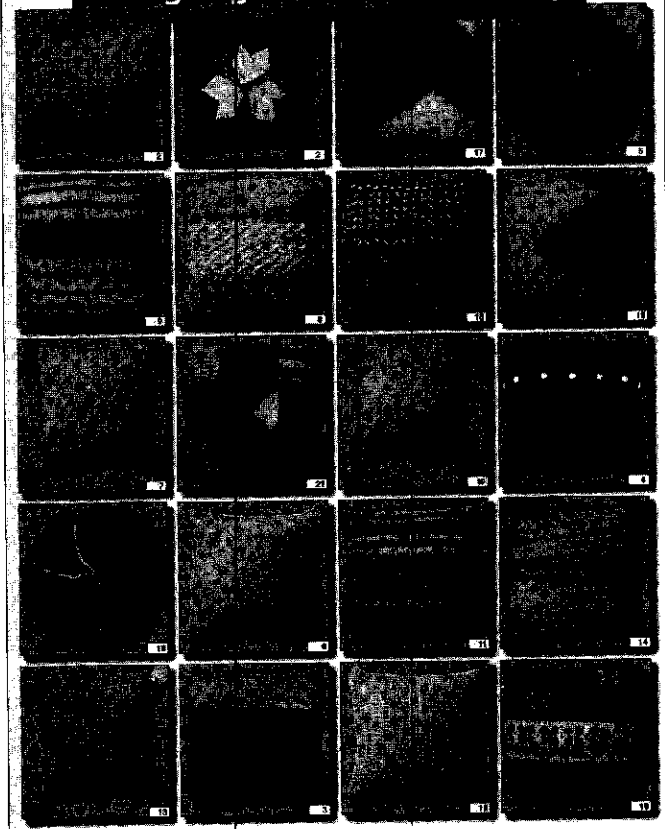
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which includes same-day dispatch by airmail from:- Eileen Montgomery

Mid-gauge Pillow Workshop



Although this is written for the double knit machine, all the techniques can also be used on the standard and chunky gauge machines. The price of this 48-page book is £8.00

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NEW! Patterns By Ricki Mundstock

MORE SUMMER TOPS

"More Summer Tops" features a tuck lace top, slip stitch striped top, a waffle tuck tunic and a simple top trimmed with easy knit flowers and buttons. Each one is unique and easy to knit. All 4 tops have semi set-in sleeves and feature new neckline and sleeve trims. They can be knit on any standard machine. Pattern - \$12.00 Disk - \$6.00 Punchcards - \$4.50

Pocket Full O' Posies



Pocket Full O' Posies

This pattern features the "Picket Fences" cardigan, the "Pocket O' Posies Tunic" and the "Picnic Plaid" Top or Tunic. Each sweater is embellished with knit flowers, leaves and even a lace doily. They are fun to wear and easy to knit. For all standard machines.

Pattern - \$12.00 Disk - \$6.00 Set of Punchcards - \$8.00

NEW! Windows Program For "Slacks That Fit"

The new Windows program designed by Tioga Software, Inc., is a supplement to the "Slacks That Fit" pattern. You simply enter your measurements and swatch information and the program calculate your custom sized slacks. Print out your

custom knitting directions and save your information to use again & again. Even if you already have the "Slacks That Fit" pattern, you'll love this time saving program.

For IBM compatible computers with Windows 3.x and Windows 95 Windows Supplement Program - \$20.00

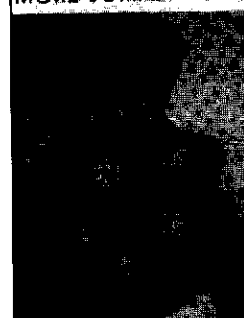
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MORE SUMMER TOPS



Picture Parade

SIGNS OF THE ZODIAC

LEO - The Lion

Leo the lordly lion, is a fire sign ruled by the sun and these designs complete my circuit of the zodiac with a regal flourish.

Jo Newton

We have come full circle now and in this series I have provided designs for each of the signs of the Zodiac, an idea which was sparked off by a request from a reader who was unable to find a punchcard for a particular sign she needed.

When I first started to contribute to Modern Machine Knitting, in March 1989, knitting machines were predominantly punchcard models, with electronics definitely in the minority.

My personal designing format has always been to make a 60-

stitch picture with one or two, or sometimes more, 24-stitch patterns which can be used in a complementary manner.



no longer any need to restrict motifs to 60 stitches, so my Zodiac designs have also included a large 93-stitch picture for each sign.

This month's designs start off with a 60-stitch picture of the Lion in typically arrogant mode, with one paw on the globe of the World, which Leos are convinced they own and were born to rule. It is optional to put the relevant dates underneath and I should say that there seems to be a difference of opinion as to exactly which dates to use, since over the years they vary by a day or two either way.

This motif could be used singly, could be repeated for a band, or could be used in bands all over a jumper. Sections of it, such as the borders, can of course be mixed and matched in as well, or you could introduce borders from, or the whole of, the 24-stitch pattern.

it is 93-stitches wide and is therefore only suitable for adult jumpers.

Those of you who are familiar with my designs will know how much I hate long float threads, though sometimes to keep the clarity of a pattern they are inevitable. You will find as you knit, that at rows 17, 27, 28 and 92 there are floats so long that the best thing to do is to ignore them as they occur and, when the knitting is finished, to snip them in the middle and darn each end in neatly.

Punchcard machine owners also have plenty of choice. Firstly, their motifs can be used as printed, to begin and end with the border. The Lion's head could also be used as a single motif, with or without the wording. The border features the traditional symbol of this sign.

The designs for the twelve signs of the Zodiac are available on disk for the Brother Disk Drive and DesignaKnit, or I would be happy to add this month's designs to any disk bought from me, at no extra charge. There are now disks for Brother and DesignaKnit for all my booklets (see advertisement for titles available). Disk price: £4.95 + 30p p&p. Please specify which disk/s and format are required and order from:-

Jo Newton
Barrowby Old Hall
Grantham
Lincolnshire NG32 1BX
Tel: 01476 563111
Fax: 01476 568539

Now a days there are many more electronic machines around and, with the newer models and the advent of disk drives and computer programs, there is for knitters using a more recent electronic machine, I have designed an ornate border featuring all the signs of the Zodiac, versions of which I have used throughout the series. This makes a most imposing picture of Leo the lion, but

YARNS USED

Forsell Shamal

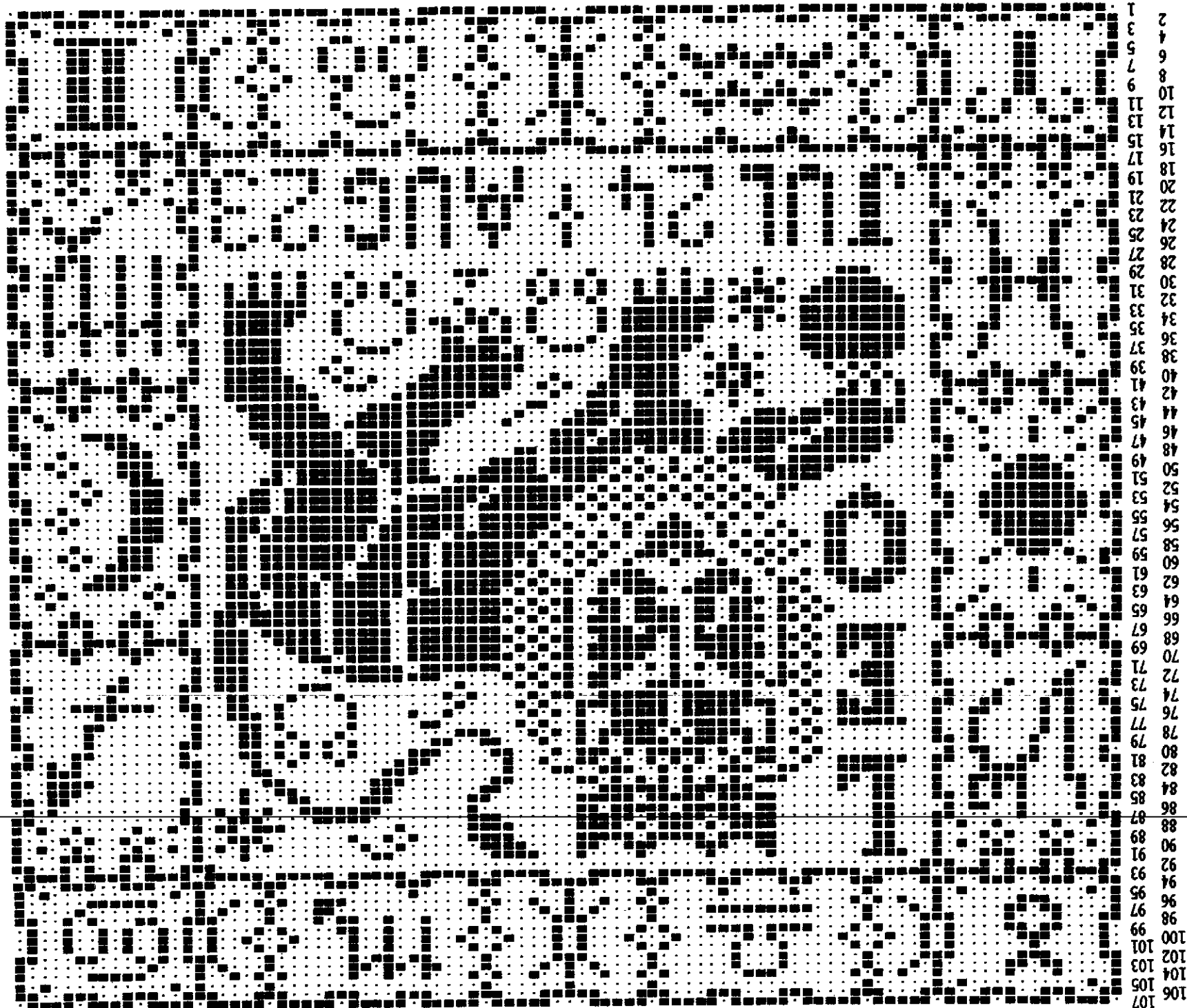
24 STITCH PATTERN
546 Burnt Orange
with 506 Smoke

60 STITCH PATTERN
527 Hollyberry
with 530 Light Flint

93 STITCH PATTERN
592 Acorn with 502 Llama

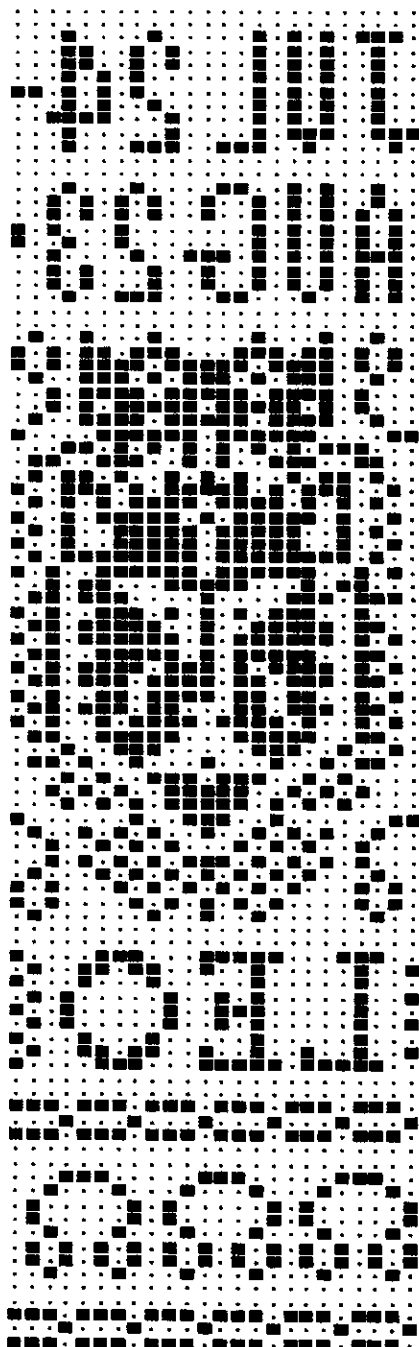


93st Electronic Chart
Total pattern size 93 stitches by 107 rows

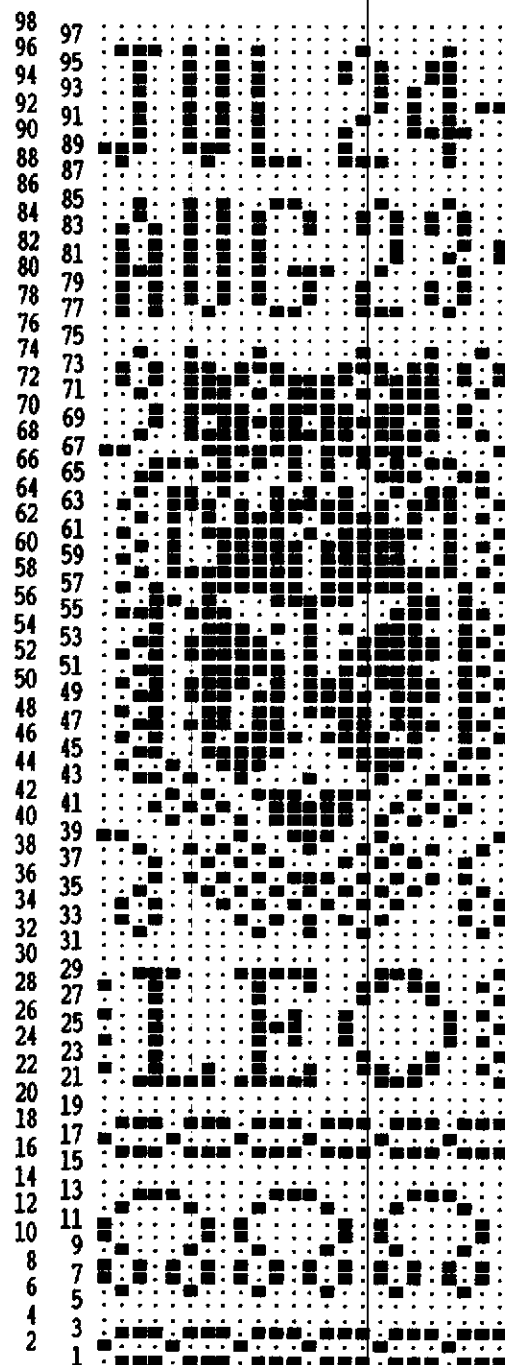


ELECTRONIC MACHINES
Remember to use the Pattern
Variation Switch on your
machine to reverse the pattern
on your knitting, if required.

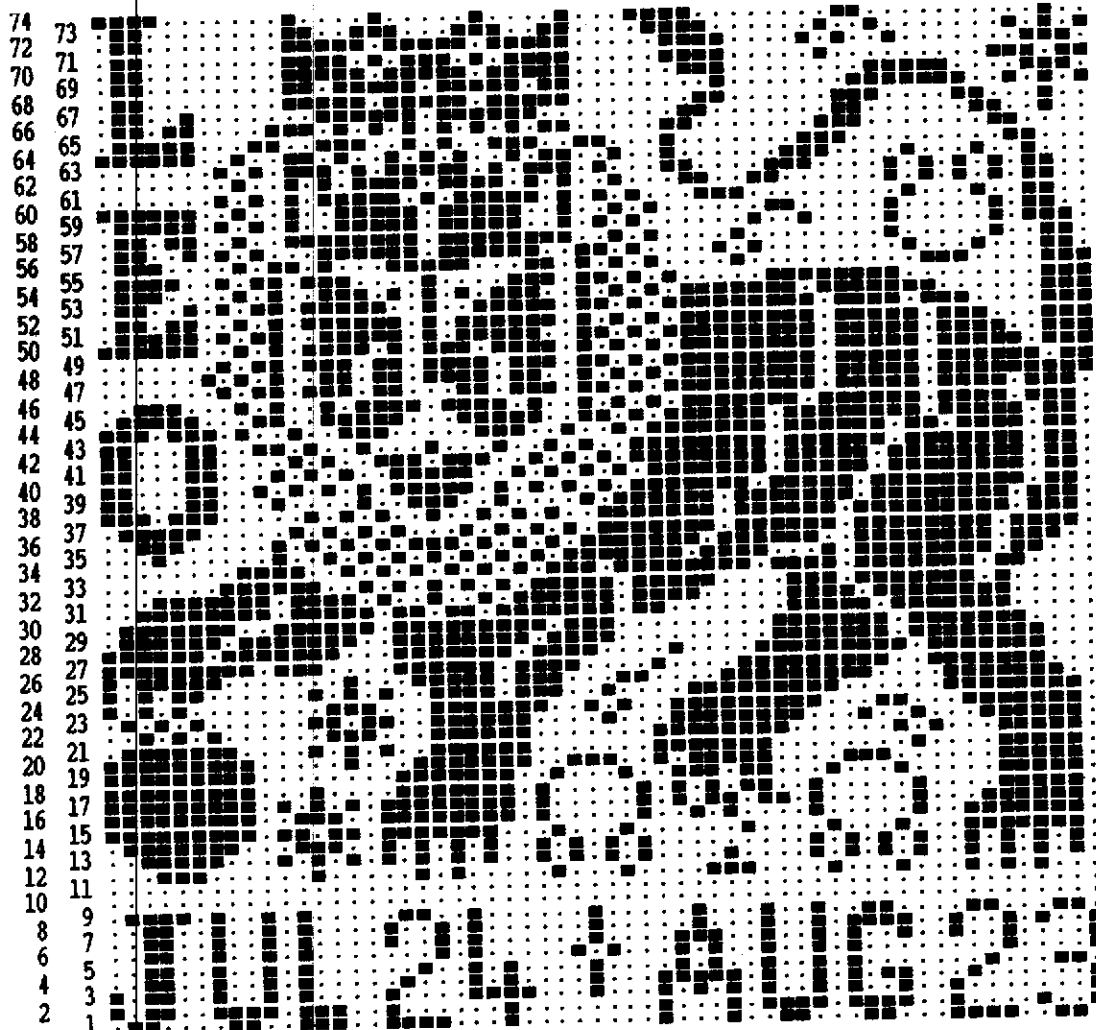
24st Punchcard Chart



24st Electronic Chart



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Variation Switch on your
machine to reverse the pattern
on your knitting, if required.



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Designed by

GOOSEY GANDERS

6

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic E6000 machines.

MATERIALS

Worth Knitting 2/30s Acrylic. (Yarn Guide No.5.)

225g in Red (Col 1)
40g in White (Col 2)
40g in Brown (Col 3)
40g in Yellow (Col 4)
25g in Black (Col 5)
25g in Emerald (Col 6)
25g in Royal Blue (Col 7)
6 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 225g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Worth Knitting & Sewing, Silvercrest House, Welsley Road, Armley, Leeds, West Yorkshire LS12 1UH.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 61 [66, 71] cm, 24 [26, 28] in.
Actual size 65 [70, 76] cm, 26 [28, 30] in.
Length to shoulder 41.5 [45, 48] cm, 16½ [18, 19] in.
Sleeve seam 28 [28.5, 31] cm, 11 [11½, 12½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

80 stitches on each bed to 26.66 cm and 80 rows to 5.12 cm measured over the pattern (stitch size is approximately 4¼/4¼).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any reader sheets from the charts provided.
- Use 1 end of each colour throughout, except for Col 1 which is used double throughout.

Kathy Haynes

BACK

Handle down. Orange strippers. Set up 100 [108, 116] Ns on front bed at centre of machine in WP. * Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Follow cast on 4. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on N/N and ss to 3¼/3¼, K 26 rows. RC shows 29. Push up empty in-between Ns on both beds to WP*. 100 [108, 116] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 32. Set RC at 000. Set ss to 4¼/4¼. Follow console for stitch pattern A. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 until RC shows 280 [312, 342]. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st on each bed at each end on next and every foll 6th [6th, 4th] row until 96 [104, 108] sts rem on front bed, K 5 [5, 3] rows. Dec 1 st on each bed at each end on next and every foll 8th row until 90 [94, 98] sts rem on front bed, K 7 rows. Dec 1 st on each bed at each end on next and every foll 10th row until 84 [88, 94] sts rem on front bed. K until RC shows 572 [624, 668].

SHAPE SHOULDERS

Cast off 3 sts on each bed at beg of next 10 [10, 14] rows and 2 sts on each bed at beg of foll 14 [14, 10] rows. 26 [30, 32] sts rem on front bed. Transfer sts to front bed. Cast off.

LEFT FRONT

Handle down. Orange strippers. Program

Set up 50 [54, 58] Ns on front from * to *. 50 [54, 58] Ns on front bed. Set lock on CX/CX, K

2 rows. Set lock on N/N and K 1 row. RC shows 32. Set RC at 000. Set ss to 4¼/4¼. Follow console for stitch pattern B. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 until RC shows 232. Change Col 3 to Col 5. K until RC shows 280 [312, 342]. Place marker at right edge.

SHAPE ARMHOLE

Dec 1 st on each bed at right edge on next and every foll 6th [6th, 4th] row until 48 [52, 54] sts rem on front bed, K 5 [5, 3] rows. Dec 1 st on each bed at right edge on next and every foll 8th row until 45 [47, 49] sts rem on front bed, K 7 rows. Dec 1 st on each bed at right edge on next and every foll 10th row until 42 [44, 47] sts rem on front bed. K until RC shows 479 [521, 567].

SHAPE NECK

Dec 1 st on each bed at left edge on next and every foll 4th row until 35 [38, 38] sts rem on front bed.

1ST SIZE

Dec 1 st on each bed at left edge on next row, K 5 rows.

2ND SIZE

Dec 1 st on each bed at left edge on next and every foll 6th row until 32 sts rem on front bed, K 5 rows.

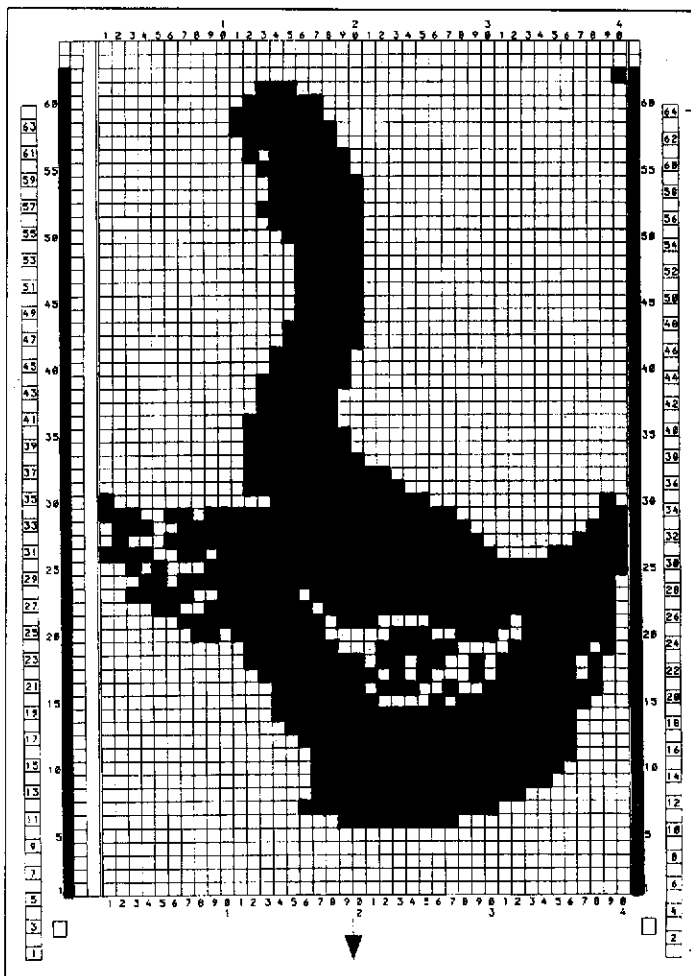
ALL SIZES

Dec 1 st on each bed at left edge on next and every foll 8th row until 29 [29, 31] sts rem on front bed. K until RC shows 572 [624, 668].

SHAPE SHOULDER

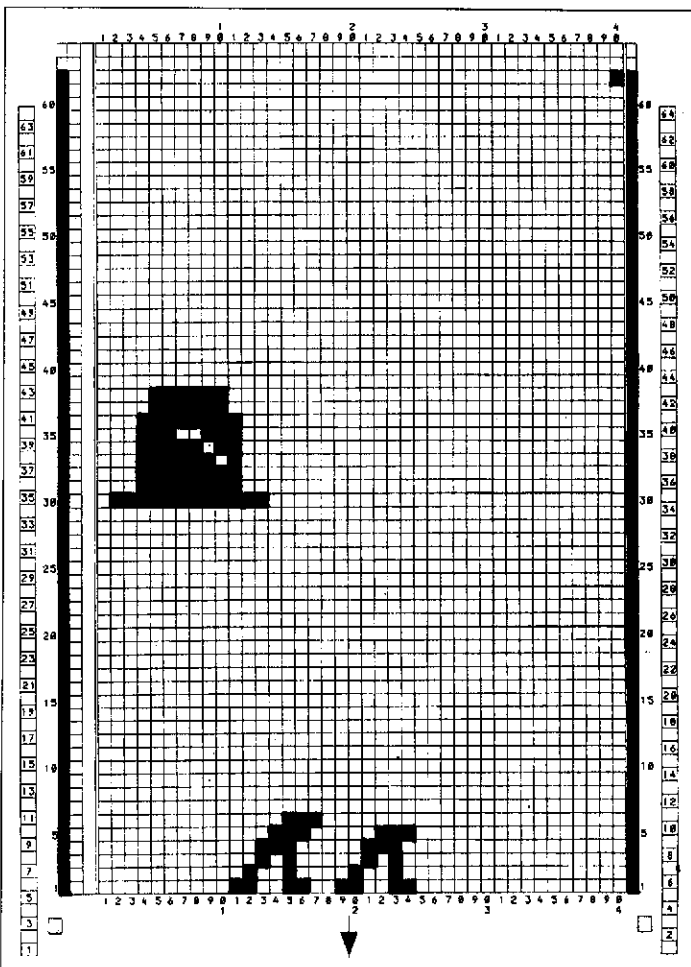
Cast off 3 sts on each bed at beg of next and foll 4 [4, 6] alt rows, K 1 row. Cast off 2 sts on each bed at beg of next and foll 5 [5, 3] alt rows, K 1 row. 2 sts rem on front bed. Transfer sts to front bed. Cast off.

Prog - ENT	Direct - NO	Rep R O - NO - ENT	Alter - NO
Erase - ENT	3 col - ENT	Rep sts 0 - NO - ENT	4 col - ENT
Cast on - 4 - ENT	Add - ENT	All st patt - NO	Knit tech - 207 - ENT
All st patt - NO	Add what? - Dot - ENT	St patt C - Dot - ENT	Enlarge/position - ENT
St patt A - 207 - ENT	Read card 3	Read card 4	CM? - NO
Enlarge/position - NO	Alter - NO	Alter - ENT	Rows - 488 - ENT
Test - NO	4 col - ENT	Direct - NO	Sts - 40 - ENT
All st patt - NO	Knit tech - 207 - ENT	Add - ENT	Position - ENT
St patt B - Dot - ENT	Enlarge/position - ENT	Add what? - Dot - ENT	Patt off R O - ENT
Read card 1	CM? - NO	Read card 5	To R/O - ENT
Alter - ENT	Rows - 488 - ENT	Alter - ENT	In Patt R O - ENT
Direct - NO	Sts - 40 - ENT	Direct - NO	Rep R O - NO - ENT
Add - ENT	Position - ENT	3 col - ENT	Rep sts - NO - ENT
Add what? - Dot - ENT	Patt off R O - ENT	Add - ENT	All st patt - ENT
Read card 2	To R/O - ENT	Add what? - Dot - ENT	Form - NO
Alter - ENT	In Patt R O - ENT	Read card 6	



Reader Card 1

Reader Card 2

**RIGHT FRONT**

Handle down. Orange strippers. Set up 50 [54, 58] Ns on front bed in WP. Work as for Back from * to *. 50 [54, 58] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 32. Set RC at 000. Set ss to 4¼/4¼. Follow console for stitch pattern C, K 2 rows each of Col 1, Col 2, Col 3 and Col 4 until RC shows 64. Change Col 4 to Col 6. K until RC shows 264. Change Col 3 to Col 7 and Col 6 to Col 4. K until RC shows 280 [312, 342]. Place marker at left edge.

SHAPE ARMHOLE

Dec 1 st on each bed at left edge on next and every foll 6th [6th, 4th] row until 48 [52, 54] sts rem on front bed, K 5 [5, 3] rows. Dec 1 st on each bed at left edge on next and every foll 8th row until 45 [47, 49] sts rem on front bed, K 7 rows. Dec 1 st on each bed at left edge on next and every foll 10th row until 42 [44, 47] sts rem on front bed. K until RC shows 479 [521, 567].

SHAPE NECK

Dec 1 st on each bed at right edge on next and every foll 4th row until 35 [38, 38] sts rem on front bed.

1ST SIZE

Dec 1 st on each bed at right edge on next row, K 5 rows.

2ND SIZE

Dec 1 st on each bed at right edge on next and every foll 6th row until 32 sts rem on front bed, K 5 rows.

ALL SIZES

Dec 1 st on each bed at right edge on next and every foll 8th row until 29 [29, 31] sts rem on front bed, K until RC shows 573 [625, 669].

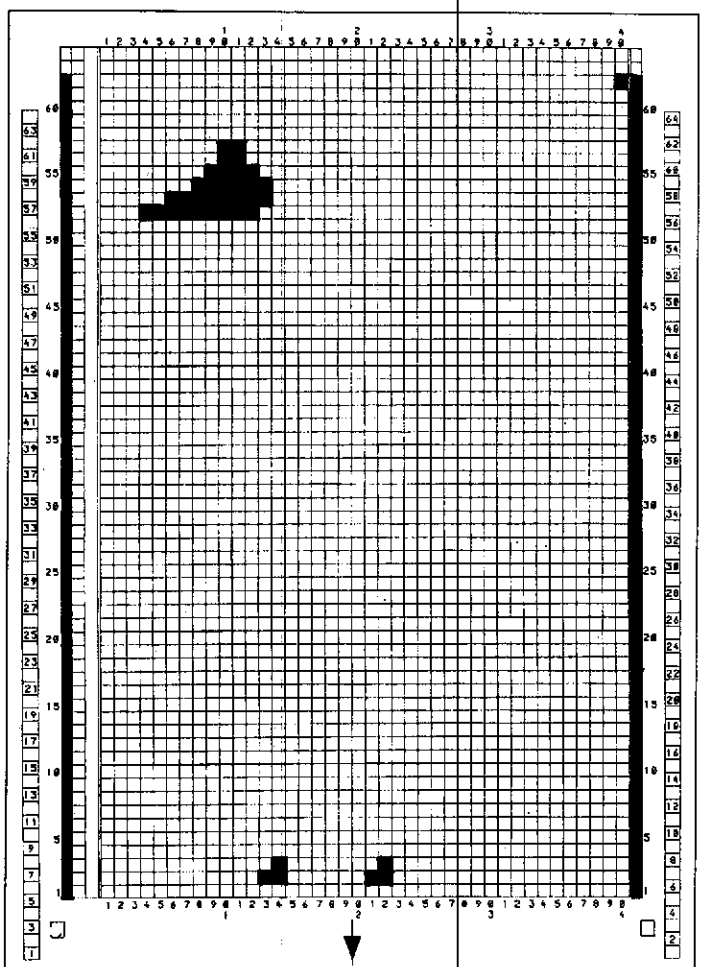
SHAPE SHOULDER

Cast off 3 sts on each bed at beg of next and foll 4 [4, 6] alt rows, K 1 row. Cast off 2 sts on each bed at beg of next and foll 5 [5, 3] alt rows, K 1 row. 2 sts rem on front bed. Transfer sts to front bed. Cast off.

SLEEVES

Handle down. Orange strippers. Set up 52 [52, 54] Ns on front bed at centre of machine in WP and work as for Back from * to *. 52 [52, 54] Ns on front bed. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 32. Set RC at 000. Set ss to 4¼/4¼. Follow console for stitch pattern A. K 2 rows each of Col 1, Col 2, Col 3 and Col 4 and at the same time, shape sides by inc 1 st on each bed at each end on every 23rd [24th, 27th] row until there are 82 [82, 84] sts on front bed. K until RC shows 358 [366, 408]

Reader Card 3



and then place a marker at each end.

SHAPE TOP

Dec 1 st on each bed at each end on next and every foll 4th row until 72 [72, 78] sts rem on front bed, K 3 rows. Dec 1 st on each bed at each end on next and every foll 6th row until 68 sts rem on front bed, K 5 rows. Dec 1 st on each bed at each end on next and every foll 8th row until 42 [46, 58] sts rem on front bed, K 7 rows.

2ND AND 3RD SIZES

Dec 1 st on each bed at each end on next and every foll 10th row until [42, 44] sts rem on front bed, K 9 rows.

3RD SIZE

Dec 1 st on each bed at each end on next and every foll 6th row until 38 sts rem on front bed, K 5 rows.

ALL SIZES

Dec 1 st on each bed at each end on next and every foll 4th row until 26 [30, 28] sts rem on front bed, K 3 rows. Dec 1 st on each bed at each end on next and every foll alt row until 18 sts rem on front bed, K 1 row. RC 534 [542, 608]. Transfer sts to front bed. Cast off.

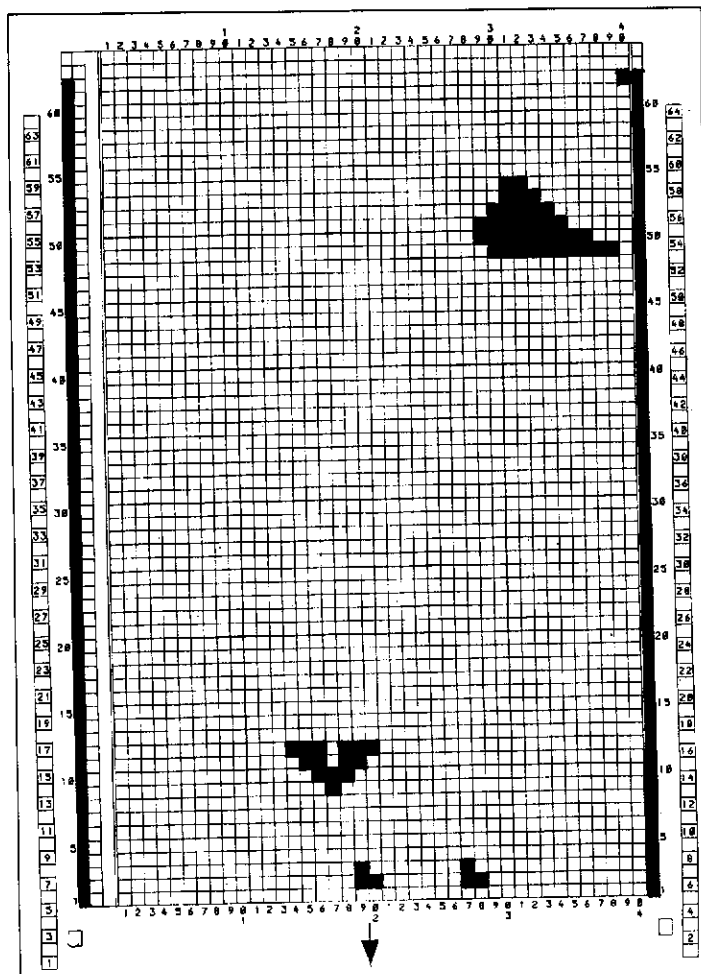
NECKBAND

Handle down. Orange strippers. Set up 104 [110, 116] Ns on

front bed at centre of machine in WP. Push corresponding Ns on back bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Arrange pushers under every back bed N in WP. Rack once to left. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using 2 ends of Col 1, K 1 row. Push empty Ns on back bed to WP. Set lock on CX/CX and ss to 3/3, K 2 rows. Rack once to right. Set lock on BX/N and ss to 3¼/3¼, K 30 rows. Push empty Ns on front bed to WP. Set lock on CX/CX, K 2 rows. Set lock on N/N and K 1 row. RC shows 36. Change to black strippers. Set lock on CX/CX and ss to 5/5, K 8 rows. Using WY, rep last 8 rows. Change to orange strippers. Set lock on N/N and ss to 3/3, K a few rows and release from machine.

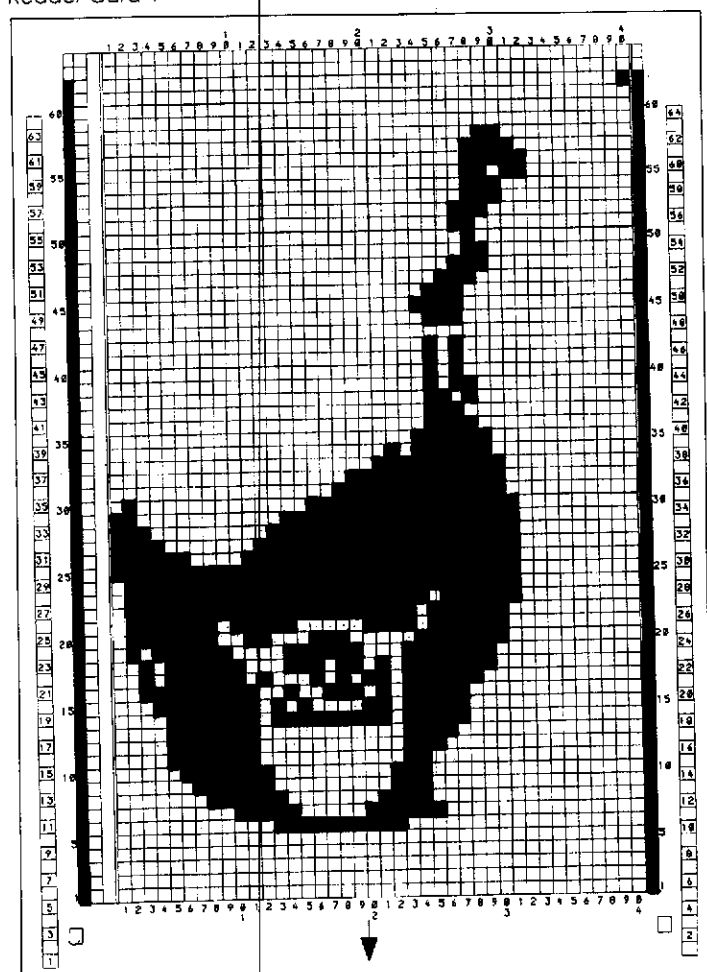
BUTTONHOLE BAND

Handle down. Orange strippers. Set up 8 Ns on each bed in WP for full needle rib. Set RC at 000. Set lock on N/N and ss to 2½/2½. Using 2 ends of Col 1, K 1 row. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 3¼/3¼, K 5 rows. RC shows 8. Make a buttonhole over centre 2 Ns on each bed. K 31 [34, 37] rows. * Make a buttonhole over same Ns as before.

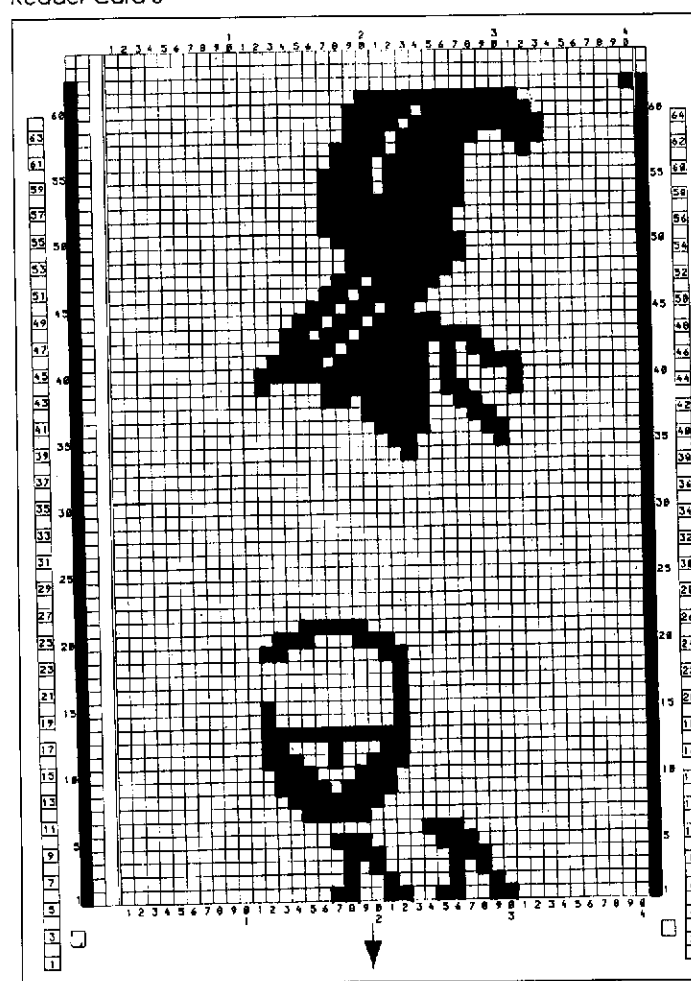


Reader Card 6

Reader Card 4



Reader Card 5



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◀ 51

K 36 [39, 42] rows. Make a buttonhole over same Ns as before. K 35 [38, 41] rows. Rep from * once more. Make a buttonhole over same Ns as before. K 4 rows. RC shows 185 [200, 215]. Transfer sts to front bed. Cast off.

BUTTON BAND

Work as for Buttonhole Band omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with

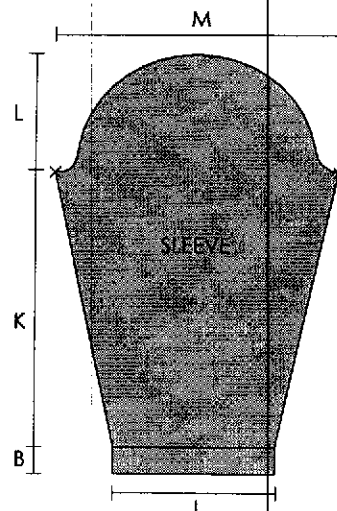
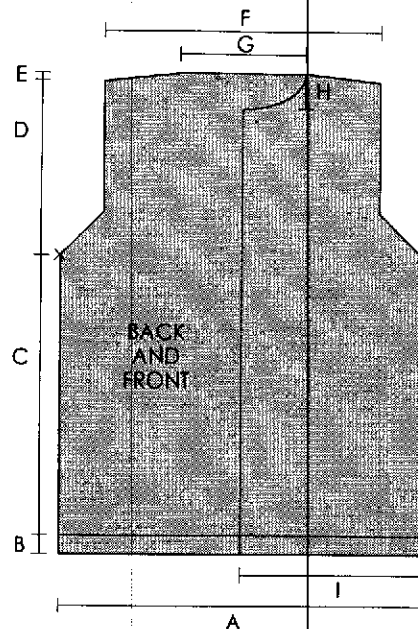
a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins. Form the neckband into a circle and steam the stocking stitch edge only.

MAKING UP

Join shoulder seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in Col 1 on right side. Catch down remaining loops on inside. Set in sleeves. Join side and sleeve seams. Sew on front bands. Finish buttonholes and sew on buttons to correspond. Give final, light steam.

Diagrams

A = 33 [35.5, 38.5] cm	H = 7.5 [8, 8] cm
B = 5 cm	I = 16.5 [17.5, 19] cm
C = 18 [20, 22] cm	J = 17 [17, 17.5] cm
D = 18.5 [20, 21] cm	K = 23 [23.5, 26] cm
E = 1.5 cm	L = 11 [11, 12.5] cm
F = 27.5 [29, 31] cm	M = 27 [27, 27.5] cm
G = 8.5 [9.5, 10.5] cm	



Masterclass

PRIDE OF PEACOCKS

Peacock feathers are, I think, one of my favourite patterns and I am not alone, since peacocks have been used in design from very ancient times.

Mary Dowse

After going through all my patterns of roses for the June issue (and packing them away again as we are moving our rooms around yet again!) I also found my peacock designs and the occasional tentative phoenix and swan.

Peacocks have been used in design from very ancient times to Art Deco and on to the present day. There was Argus, Juno's peacock, who saw all things with all his eyes and peacocks

have been depicted in Christian medieval art, Turkish and Persian design through to Liberty and Aubrey Beardsley; even now, Liberty's have the most wonderful peacock prints.

Peacocks are THE most beautiful birds and I do wish that I had a stately home with lots of parkland, then I would keep them myself. They do make a lot of very squawky calls so most people don't like the noise they make, but I'd settle for the noise as I've been drawing them for design since long before I owned a knitting machine.

The colours are unbelievably gorgeous. They beg for the glitz and glamour of Lurex and sequins and they have the wonderful habit of changing from green and gold to a splendid bronzy pink, like the very best shot silk. You can sometimes achieve this by knitting fine Lurex in green, gold and pink together, so that the folds in your knitting catch all the different lights, like a great opal.

Then there are the brilliant greeny blues - brighter than any gentian - and the changeable



heads, the shape-ly blue bodies and the great variegated sweep of that magnificent tail?

dark blues of the "eyes" and bodies. What more could anyone want with the little crested

Peahens, with their little brown bodies, make a wonderful foil in their quiet colours and then 54 ►





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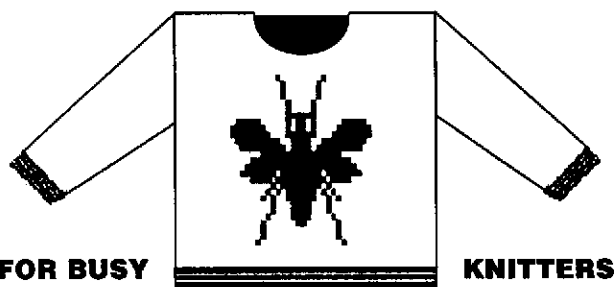
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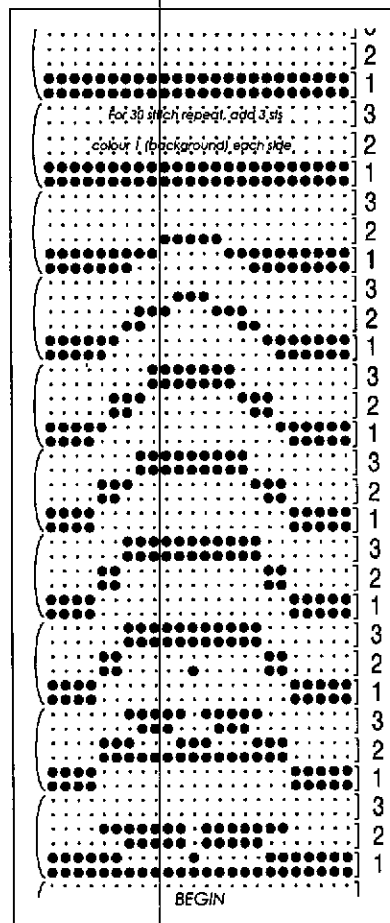


For free catalogues send a large stamped SAE stating which machines to:

Mrs B Manwaring,
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High Street, Newick,
Nr Lewes, East Sussex
BN8 4LG, England.

there are white peacocks, gentle ghosts of the brighter ones. A white peacock on a black dress or sweater is very effective - particularly with a touch of "Mother of Pearl" Lurex. Iris Bishop has one if you don't want to design your own. Hers fits a 24-stitch repeat so it's comparatively simple. Peacocks are just exquisite for three-colour double Jacquard, lovely for patterned shadow pleating and easy in just two colours as a simple Fair Isle motif which makes an attractive all-over pattern.

Up until now, I have made a simple Fair Isle dress in wool and Lurex (or Hobby) and also used the design for sweaters. My peacock party dress is more or less my "signature tune" as I take it everywhere and, although I designed it some time ago, it still works beautifully even in cheap industrial acrylics.

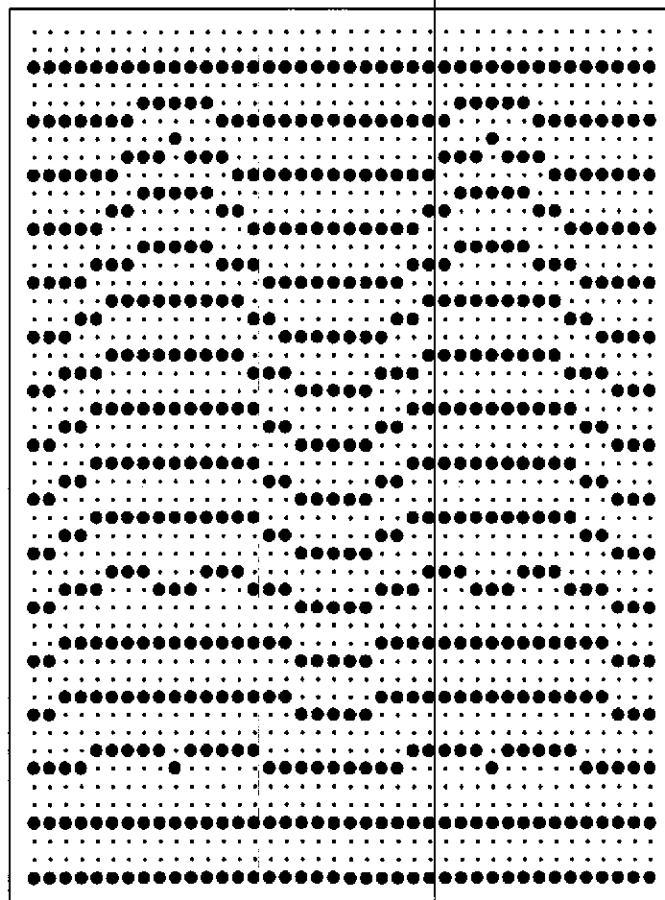


Peacock pattern for three-colour double Jacquard - Japanese machines. 24-stitch repeat.

I've made it in oranges, pinks and purples with a stiff net petticoat for ultimate glamour, in genuine peacock colours of navy, green and

blue to hang in soft folds (without the stiff petticoat) for the big

Peacock pattern for three-colour double Jacquard - Passap & Pfaff or electronic machines. 40-stitch repeat.



Special Offer GETTING TO GRIPS with Double Jacquard by John Blakeman

A book for Brother, Knitmaster and Silver Reed users, 46 pages, A4. Provides thorough explanation of the technique for plain and multi-colour pattern knitting. Includes practical exercises, patterns for a two-colour and three-colour Double Jacquard jumper, advice and hints and tips.

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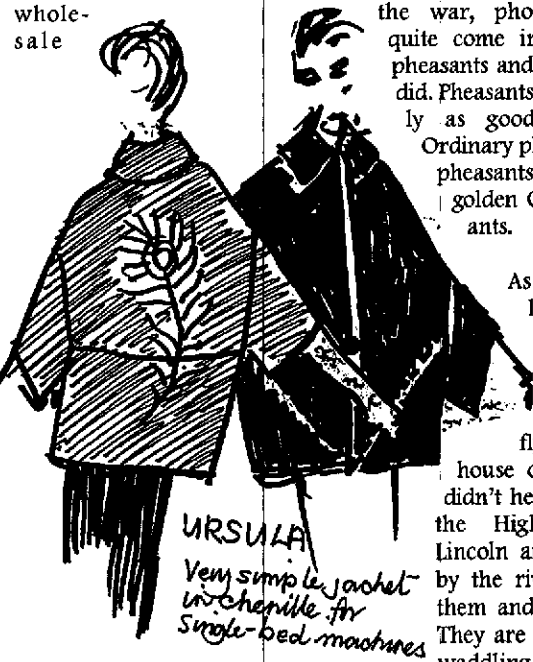
and beautiful or those of a certain age, or in white and silver with a touch of black for a change.

Jacquard does take a bit longer but



if you have an electronic or a Pfaff/Passap, you will have no problems with either simple Jacquard or release stitch. For those of you who like to keep it simple, the Fair Isle pattern in shadow pleating makes an equally lovely dress.

I cheated with my coat "Argus" since it has a big sequined peacock on the back but an unobtrusive little spot pattern in peacock colours for the background. If you look, you can often find sequined peacocks and also, real peacock feathers are surprisingly cheap to buy from a wholesale flower and novelty shop, though expensive from craft shops. Look up your Yellow Pages, but remember that wholesale shops tend to be in whole-sale



markets and their day's work is often done by 11 o'clock!

I'd love to make a design with real feathers sewn on, perhaps in overlapping scales on a collar. I once saw a big design of a whole peacock in transfer lace, but this must wait until I have lots of time to spare.

I might just settle for a peacock pattern in running stitch on the back of a jacket. This looks wonderful in chenille in my pattern "Ursula".

I've done some diagrams of the feathers for you and, as August tends to be a "make do and mend" month, you could perhaps spend a little time working out the designs, ready to knit later.

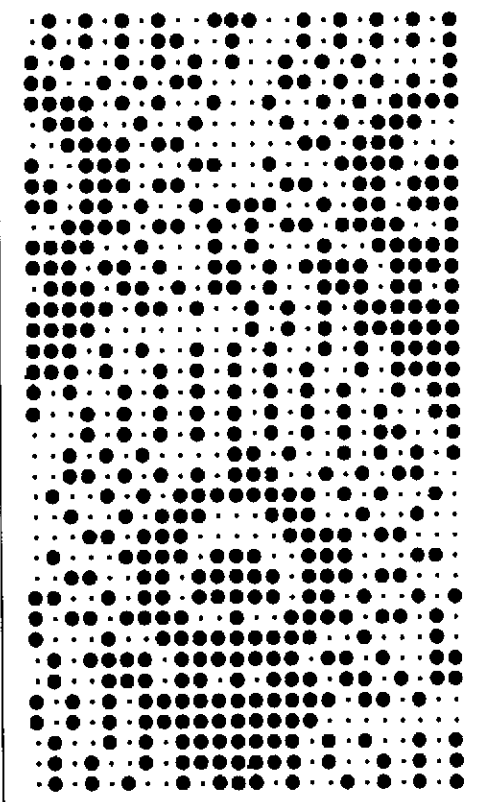
One of my other favourite birds is the mythical phoenix rising out of the flames. I always see this as a flaming orange, red and pink peacock. I am always sorry that I never made one for my friend Dorothy whom I had known since College and I am ashamed to relate that she had to remind me that the emblem of the Royal College of Art is the phoenix yet I've never used it! Somehow, when the College was evacuated to Ambleside during the war, phoenixes didn't quite come into it, though pheasants and fighting cocks did. Pheasants are very nearly as good for design. Ordinary pheasants, black pheasants and gorgeous golden Chinese pheasants.

As for swans, I love them but can't really do them yet! We did have twelve flying over the house one day but it didn't help. I hang over the High Bridge in Lincoln and walk along by the river, looking at them and feeding them. They are a delight, even waddling along in the

snow and Saint Hugh's swan is very dear to Lincoln, even though it lived somewhere else. We have some swans in Lewes too but swans, just like daffodils, are not easy for me. Perhaps somebody else could have a go?

PATTERN OFFER

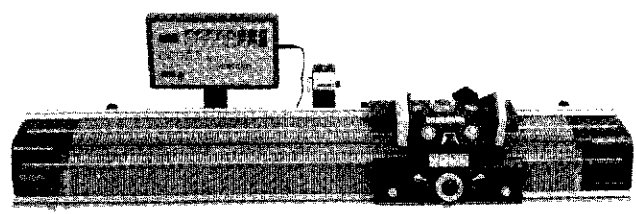
If you would like any of the patterns I have mentioned, the peacock party dress, simple peacock dress, shadow pleated peacock and Argus are all £2.50 each and Ursula is £1.50. You may order the whole set of five, post free for £10.00, or they are available separately at the above prices from:-



Peacock pattern for Fair Isle, 24-stitch repeat.

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Designed by

Angela Coryn

SEAHORSE FOR MEN

7

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

MATERIALS

Brockwell Yarns

3-ply slub mercerised cotton (1 end slub and 2 ends mercerised). (Yarn Guide No.8.)

300 [500, 500, 600] g cone Airforce Blue, shade 647 (MY)

3-ply mercerised cotton. (Yarn Guide No.8.)

1 x 300 g cone Sand Gold, shade 662 (A)

1 x 100 g cone Greenstone, shade 605 (B)

Knitting-in elastic.

GARMENT WEIGHT

Finished garment in second size weighs 660 g.

The fibre content of these yarns is 100% cotton. For further information about these yarns please write to the following address: Copley Marshall & Co Ltd., Wild Spur Mill, New Mills, Huddersfield, West Yorkshire HD7 7ET. Tel. 01484 682306.

PATTERN INFORMATION

For a list of the abbreviations we use and our Yarn Guide, please look for Pattern Information in the Reference list on page 5.

MEASUREMENTS

To fit chest 102 [107, 112, 117] cm; 40 [42, 44, 46] in.

Actual size 110 [115, 120, 125] cm; 43 [45, 47, 49] in.

Length to shoulder 71 cm, 28 in.

Sleeve seam 55 cm, 21½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in, measured over pattern (tension dial approximately 6 for patterned rows, 5 for plain rows). (Rib tension approximately 1.2)

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare electronic sheet from the chart provided.

BACK

Cast on in 1x1 rib, 88 [92, 96, 100] sts each side of centre 0 (176 [184, 192, 200] sts) using MY and knitting-in elastic for first 4 cast-on rows. At T.1.2, K 44 rows. Transfer all sts from ribber to main bed. Set RC at 000. Set Seahorse pattern to start at row 65 and knit as follows:-

At T.6, K 27 rows using MY and A. At T.5, K 2 rows A, 2 rows B, 2 rows A. At T.6, K 92 rows Seahorse pattern, using MY and A. At T.5, K 2 rows A, 2 rows B, 2 rows A. At T.6, K 92 rows Seahorse pattern using MY and A, putting a marker at each side for armhole on the 86th row. At T.5 and noting Back Neck Shaping below, K 2 rows A, 2 rows B, 2 rows A. RC 229.

BACK NECK SHAPING

At RC 223 bring out all needles on right side of machine and 20 at left of centre 0 to NWP. K 2 rows A and bring out 5 Ns at left of centre 0 to NWP. K 2 rows B and bring out 5 Ns at left of centre 0 to NWP. K 2 rows A. Bring out all rem Ns at left to NWP. Take carriage to right and push

back needles up to N 20 at right of centre 0 to WP. Then knit neck shaping as for left side. At T.10, K 1 row and cast off all rem sts.

FRONT

Knit as for Back to row 145. Put sts on hold and start V neck shaping as follows:-

Bring out all needles at left of centre 0 to NWP, then cast off on to WY all sts to right of centre 0. Return Ns at left to WP. Re-set Seahorse pattern to start again at row 14 of the chart and release row counter. Dec 1 st at centre edge every 2nd row using a 3x1 fully fashioned tool for the next 40 rows. RC 185. Then dec 1 st every 3rd row for the next 36 rows. RC 221. K 8 rows. RC 229. Now knit a piping edge as

follows:-

At T.4.2, K 8 rows using B. Pick up sts of first row knitted and K 1 row at T.6, 1 row at T.10. Cast off.

Re-set machine for right front shaping. Return sts on WY to needles at right of centre 0 out to N 92 and knit as for left half.

SLEEVES

Cast on in 1x1 rib, 46 sts each side of centre 0 (92 sts) using MY and knitting-in elastic in first 4 cast-on rows. At T.1.2, K 50 rows. Transfer sts from ribber to main bed. Start Seahorse pattern at row 40 [33, 33, 30] of the chart and inc 1st each side on every 3rd row until there are 92 sts each side of centre 0 (184 sts). At T.6, using MY and A, K 53 [60, 60, 63] rows. At T.5, K 2

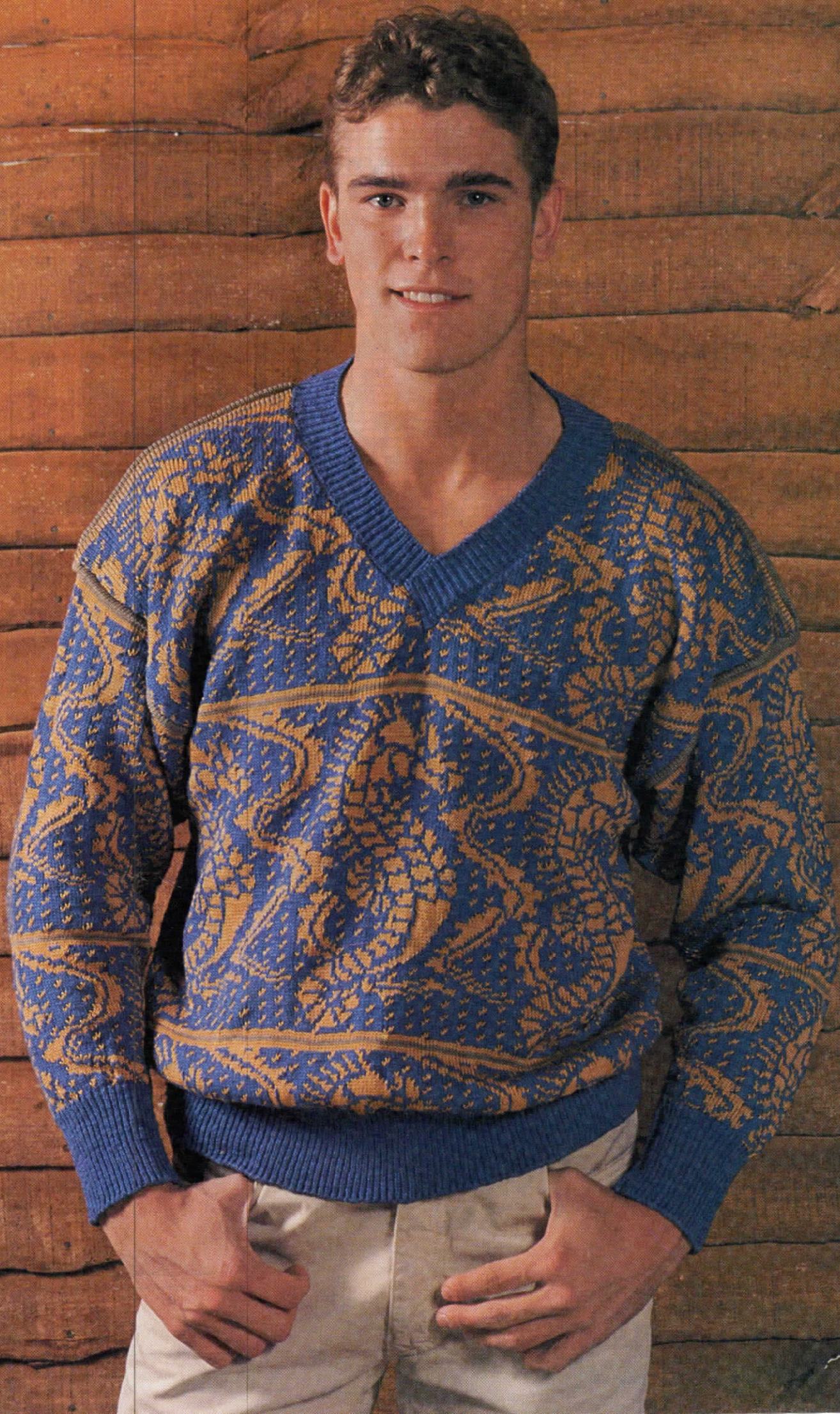
rows A, 2 rows B, 2 rows A. At T.6, K 92 rows Seahorse pattern using MY and A. At T.5, K 2 rows A, 2 rows B, 2 rows A. RC 157 [164, 164, 167]. Using B, knit piping edge as for Front.

NECKBAND (KNIT 2)

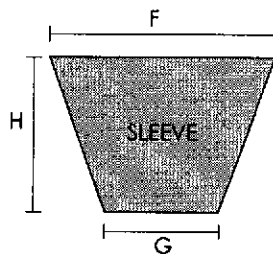
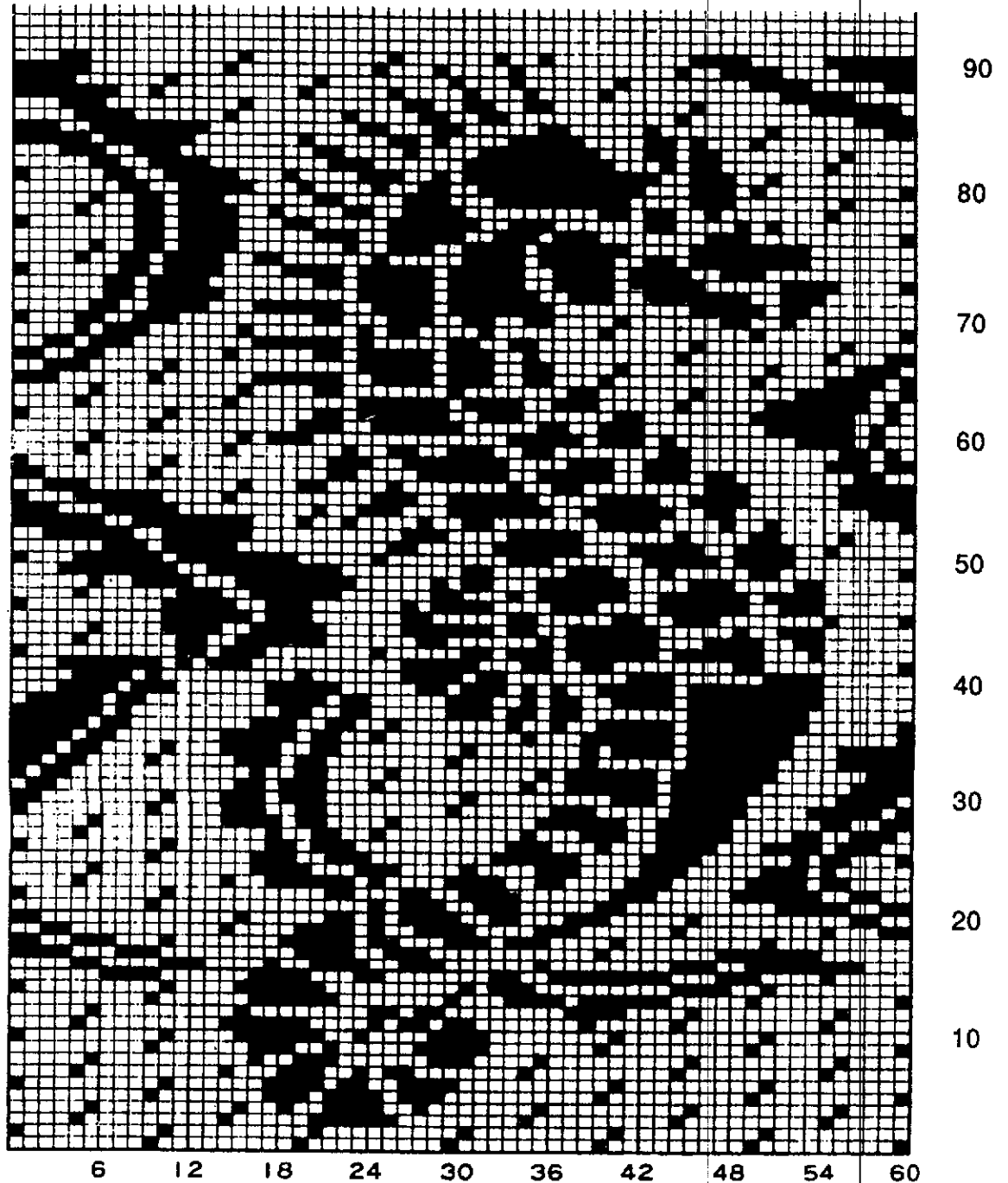
Using MY, cast on in 1x1 rib, 54 sts either side of centre 0 (108 sts). At T.1.2, K 20 rows. Transfer all sts from ribber to main bed. K 1 row at T.6 and 1 row at T.10. Cast off.

MAKING UP

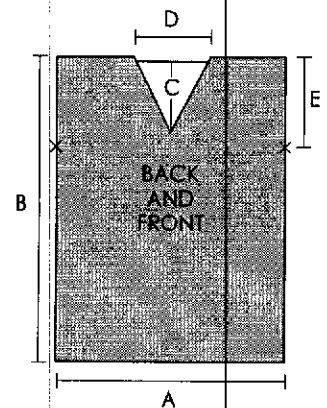
Using a linker or backstitch, first sew together shoulder seams. Then join sleeves, between markers, to armhole edges. Sew side and underarm seams to cuff. Turn to right side and join cuff seams to be invisible when cuff is folded back. Join centre back seam of neckband with mattress stitch. Sew band to neck edge matching seam to centre of Back and work round to V point on both sides. Then overlap ends, left over right and, using mattress stitch, sew down on right side. Catch other end in place on the inside.



SEAHORSE CHART
92 rows x 60 sts



- A = 55 [57.5, 60, 62.5] cm
- B = 63.5 cm
- C = 24 cm
- D = 20.5 cm
- E = 29 cm
- F = 58.5 cm
- G = 29 cm
- H = 45 [47, 47, 48] cm



Oh Brother

INSPIRATION FOR DESIGN - Part 2

Last month Diane described some of the design inspiration she found in Morocco and Tunisia. This time she explains how and where to collect ideas and use them in knitwear.

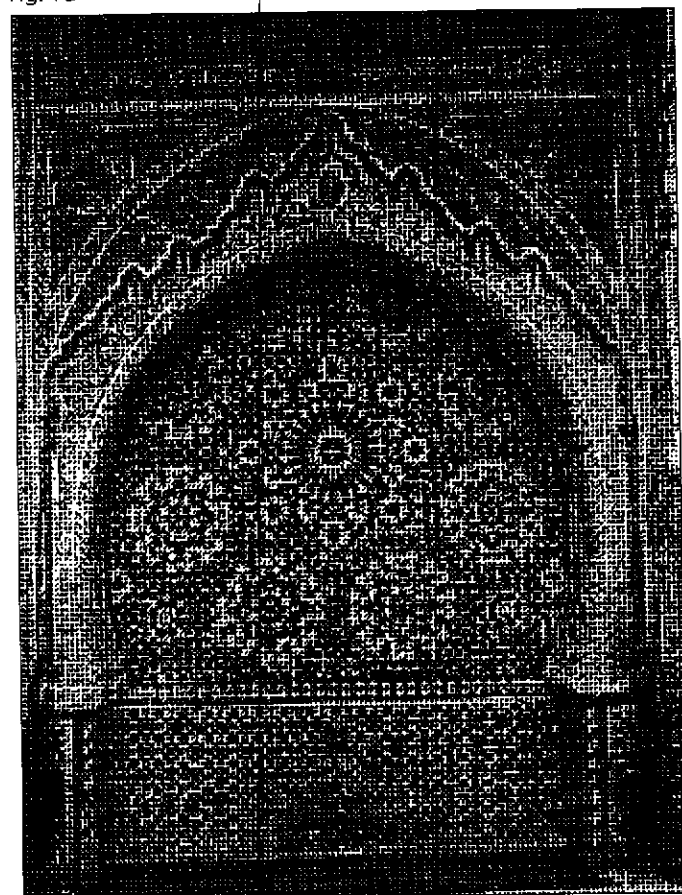
Diane Bennett

IDEAS FOR DESIGN

I was extremely fortunate to be able to visit Morocco and Tunisia and find for myself a wealth of design inspiration. We are not all as fortunate as this - but ideas are all around us. We

perhaps notice them when on holiday because we have time, but the shapes of objects as diverse as branches, clouds, electricity pylons and pasta can be used as the basis of knitwear design.

Fig. 1a



When visiting another country, or area of the UK, look for ideas in buildings, monuments, textiles of all kinds, pottery and any other type of craft work. Try to carry a small notebook in which ideas can be recorded, since it is very easy to forget them without some help to the memory.

Even in your own area, there are probably many ideas to be found. How long is it since you last visited your local museum or art gallery? There are usually large collections of objects on display. For example, the Bristol museum and art gallery has a wonderful collection of the glass for which the area is famous and this provides not only shapes which can be used for design but also colours.

The largest collections in the UK are housed in the large museums and galleries of our major towns; for example, the Victoria

and Albert Museum in London, the Ashmolean Museum in Oxford and the Burrell Collection in Glasgow. These and many others are well worth visiting. The Victoria and Albert Museum, for example, has an amazing collection of textiles of a huge variety of types and from all over the world. These are housed in glass frames held in large units and can be taken out and studied by anyone interested.

There are many other collections which are interesting to visit and use for ideas, some of them quite unusual. The Pitt-Rivers Museum in Oxford, for example, was founded to hold the amazing collection of art, craft and other items, assembled during the nineteenth century by the gentleman after whom it was named. It is reputed to hold more than a million items as diverse as totem poles, canoes, beads and blankets.

Not all items of interest are in galleries and museums - visits to craft shops and shows, antique shops and many other places can provide ideas for designs. The next time you go out, just look around and you will prob-

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Designed by

PENCIL PLEATED SKIRT

8

Maggie Andrews

PATTERN

Using MT 2 and 1 end of C. K 6 rows. Using MT and 1 end of MC and 1 end of C tog in same feeder. K 6 rows. These 12 rows form pat. Carry the MC when not in use, up the side of the work by laying it over the end N on all rows. This edge is the waist edge.

PATTERN RATING

*** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Hobby. (Yarn Guide No.6.)

1 x 500 g cone in Brown (MC).

Bramwell Silky. (Yarn Guide No.5.)

1 x 500 g cone in Brown (C).

2 cm wide elastic to fit waist.

In-Ex Shadow Pleat Steaming Kit.

GARMENT WEIGHT

Finished garment in first size, first length weighs 265 g.

The fibre content of Hobby is 83% Acrylic, 17% Nylon. Silky is 100% Bright Acrylic. For further information about these yarns, please write to the following address: F W Bramwell & Co, Unit 8b, Simonsstone Business Park, Blackburn Road, Simonsstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811. For further information about steaming kits and other products, please write to In-Ex Systems Ltd., PO Box 1459, Windsor, Berkshire SL4 2TP.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit hips 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in. Finished length to waistband after steaming 66 [71, 76] cm, 26 [28, 30] in.

MAIN PART

Push 130 [138, 146] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1

There are eight different patterns for knitted skirts in Maggie's book THE SKIRT SELECTION, available from:

Maggie Andrews
79 Hookfield
Harlow
Essex CM18 6QQ

The price is £4.50 including post and packing in the UK, please add 50p for Europe and \$1.00 Rest of World. Sterling only. For illustrated catalogue please send a set of two International Reply Coupons.

WAISTBAND (2 PIECES)

Push 120 [128, 136, 142, 150] Ns at centre of machine to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Set RC at 000. Using 1 end of MC and 1 end of C tog in same feeder, K 20 rows. Make a hem by placing sts on nylon cord on to corresponding Ns. Using MT+1, K 1 row. With K side of Main Part facing and starting at the seam, pick up 2 sts from every section in MC until you reach the marker. K 1 row. Pick up 1 st from the first and last sections in C, then 2 sts from every section in C and place on to same Ns. K 1 row. Cast off.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

No tension swatch is necessary. We used tension dial setting 5 as main tension (MD) throughout unless otherwise stated.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- The skirt has a choice of three lengths. We suggest that you mark the stitches for the size you require.
- The number of pattern repeats knitted relate to the different hip sizes.

STEAMING

Steam using an In-Ex Shadow Pleat Steaming Kit, following their instructions for a picot edge or a straight edge, thread rods in and out at each side of the pleats in MC. When skirt reaches length required, remove weights and measure skirt again as sometimes it shortens when the weights are removed. If it is not long enough, work out the extra length needed and rehang the weights. Steam again to the extra length. Remove weights. Hang up to dry.

MAKING UP

Join one waistband seam. Insert elastic and join ends. Join second waistband seam.

AFTER CARE

Hand wash and drip dry.



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row. Set RC at 000. Cont in patt, K 720 [768, 816, 852, 900] rows and then place a marker at each end. Set RC at 000. K 720 [768, 816, 852, 900] rows. Pick up sts on nylon cord and place on to corresponding Ns. Using MT+1, K 1 row. Pull out nylon cord and remove WY and then K 1 row very loosely by hand, pulling Ns back to NWP. Pull work forward to bring Ns back to WP. Cast off with a latch tool.

This elegant skirt, comfortably loose, yet elegantly straight, was designed to match the cap-sleeved top featured last month. Together they make a flattering two-piece summer suit but you could mix them with other separates, or knit either to go with another "partner".



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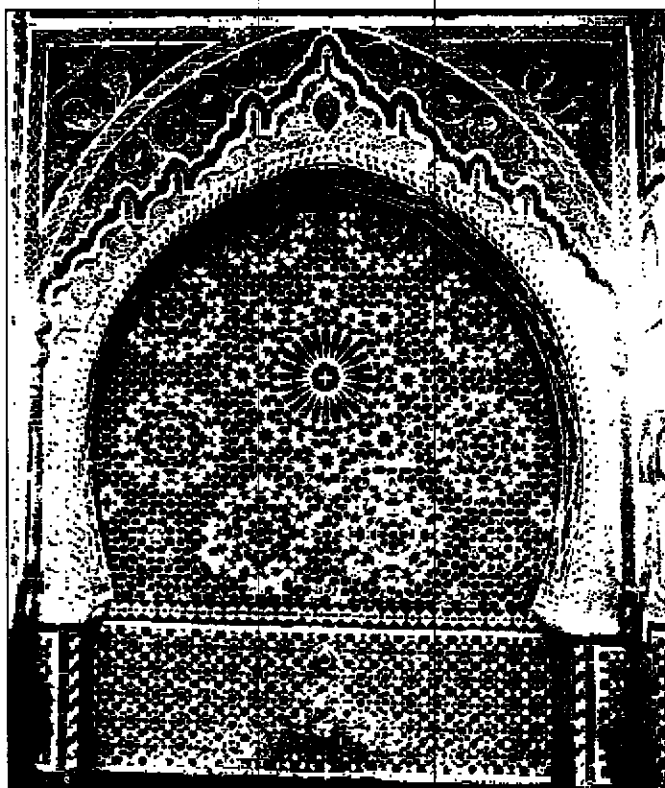


Fig. 1b

ably be amazed how many things could be used to create designs!

COLLECTING IDEAS

It is one thing to be inspired, as I was in Morocco and Tunisia, but another to actually use these ideas in knitwear. To actually use ideas, they need to be recorded in some way, so that the shapes are available at a later date to create designs.

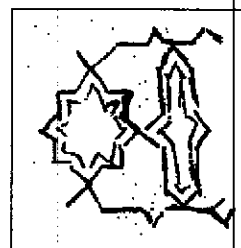


Fig. 2

The simplest way for most of us to record ideas is to use a camera. A good basic camera with a flash is not expensive and the results can be excellent. When taking photographs with a view to using them for design, it may be necessary to zoom in to the detail of a building, wall or ceiling and for this the modern automatic zoom cameras are very useful - although not essential.

In some cases, of course, it is not possible to take photographs, or more commonly, only without a

flash. This is a ruling enforced in many museums displaying garments and textiles to avoid damage to the delicate fabrics.

An alternative to using photographs is to buy postcards or booklets with illustrations. Fig. 1 is the detail of a fountain in the courtyard of a mosque in Fez, taken from a coloured postcard.

Photographs and postcards can provide inspiration for the shapes to be used in design - as for example the mosaic design from the fountain which has been used for the sweater front shown in Fig. 6. They are also extremely useful for recording colours and these can be used alone as inspiration, for example

when creating a garment with stripes.

Using photographs alone, however, is not really enough since it is often difficult to see the detail of designs. The best way to

record these is to use a paper and pencil. Very few of us have the artistic skills which make us want to draw designs, but this really is the best way to understand and remember the shape so that it

can be used for design. I have reproduced several snippets from my notebook so that you can see that the drawings do not have to be wonderful - simply

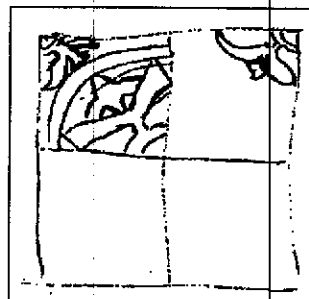


Fig. 3

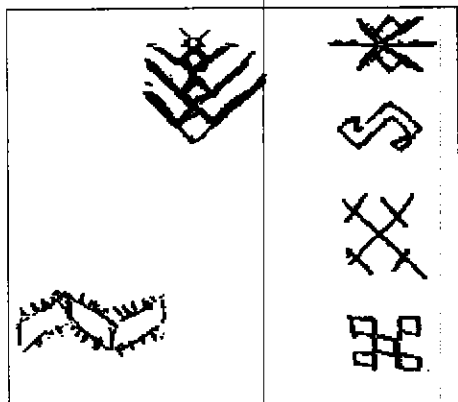


Fig. 4

meaningful to the person who drew them!

First, buy a small notebook - no bigger than A5. A very small notebook which can be kept in a handbag at all times can be very useful for all those unexpected ideas. Draw with a soft pencil if at all possible; B is ideal, since it is soft enough to erase but not so soft that it smudges. The other thing needed is a putty rubber, ideal for those (many) mistakes.

The next step is to actually get out the notebook and use it. Many of us are very self-conscious with others around. Don't be - they are busy taking their photographs, listening to the guide and so on and they are not interested in your attempts to record what you see. One of the best places to start is in a major museum such as the V & A, where the person who is not drawing is often the "odd one out".

"Yes", I can hear many of you saying, "but I can't draw". Well, look at my drawings - Fig. 2 is a shape taken from a mosaic in the Saadian Tombs in Marrakesh, for example. Not a wonderful drawing - all I tried to do was to copy the shape that I saw. As I explained last time, these Moroccan designs are often fairly simple geometric shapes which are fairly easy to copy.

Often, of course, there is too little time to complete a drawing on the spot. Select the part which interests you and just draw that. It may even be that the design repeats - look at the pavement design in Fig. 3. I only had time to draw one quarter of this, but I think you can see that

this is enough. Each quarter is reversed and repeated to complete the design, so I did not really need more than this, odd though it may look!

Sometimes, a series of shapes is all that is required, so that these can be combined in bands or areas. The carpet designs of Fez were

wonderful for this - some of the shapes are in Fig. 4 and, using their wonderful bright colours, these will make a lovely simple Fair Isle design with colour changes.

DESIGNING STITCH PATTERNS

Once the designs have been captured on film or paper, what is the easiest way to then convert them into knitting designs? Of course, there are many different ways and the "best" will depend on the equipment that you have available and the machine on which the design is to be knitted.

Graph paper is usually used for designs and this should, if possible, be pre-proportioned. This means that the grid is not of squares but rectangles in the same sort of proportion as a stitch when knitting Fair Isle. Think about it - if an average

Fair Isle tension is 28 stitches and 38 rows to ten cm (four in), then each stitch cannot be square. The graph paper used should be in the same proportion as the stitch.

Mylar sheets and the blank paper provided with them and most of the paper provided with punchcards is in the correct proportions for Fair Isle - but there can be a problem when designing other stitch patterns.

If designing for a punchcard machine, the pattern must be the correct size - usually 24 stitches. Use the graph paper provided with the blank cards to outline the shape in pencil, trying to make it fit either the full width of the card or half the width. Follow the outline by fill-

ing in actual stitches, then punch the design.

Owners of electronic machines have much more freedom to design, since they are not constrained by the need for a particular repeat. For these machines, pre-proportioned graph tracing paper is very useful, since this can be laid over the original design and the outline traced to create the shape. The design can then be entered into the machine or drawn on a mylar sheet.

Fig. 5 is the simple shape taken from Fig. 2 and converted into a repeating pattern. The floats would be too long

for Fair Isle, so this could be used for Jacquard, redesigned for Fair Isle, or used as the basis of a garter stitch pattern.

One of the big advantages of an electronic machine is the ability to create very large designs and for this purpose the PPD or a computer software package such as DesignaKnit can be

used. It is then, for example, only necessary to enter one half or one quarter of a symmetrical design, which can be mirrored to generate the whole design.

With the aid of modern technology, amazing things are possible. Fig. 6 is a garment front using the fountain pattern taken from

the postcard (Fig. 1). This was scanned into the computer using a hand scanner. This scan was then converted, by using DesignaKnit, to the correct size for use with the garment shape and this shape

was laid over the stitch pattern to make it possible to see the effect before starting to knit the garment.

We do not have to be artists to be able to design our own stitch pattern. Use some simple shapes from any source that takes your fancy and experiment with converting them into knitting - you may amaze yourself!

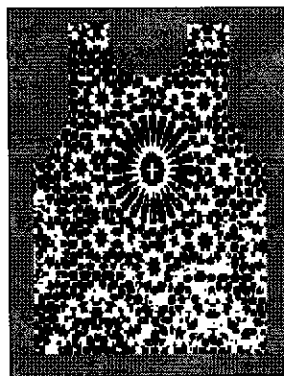


Fig. 5

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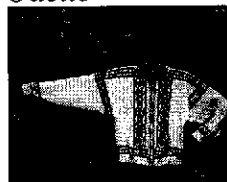
Fig. 6

Fig. 6

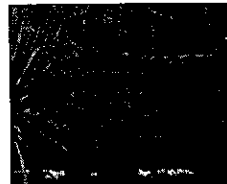
Fig. 6

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GRANDMA

9

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

A small amount in Pale Peach (MC), Blue (A), White (B) and Pink (C).

Oddments in Red (D) and Black (E).

Polyester stuffing.

Pre-gathered lace.

Cotton thread.

WEIGHT

Finished doll weighs 265 g.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Height approximately 44 cm, 17½ in.

TENSION

We used tension dial setting 7 as main tension (MT) throughout, unless otherwise stated.

KNITTING NOTES

a) We used knit side of knitting as right side.

LEGS, BODY AND HEAD

FIRST LEG

Push 52 Ns at left of centre 0 to WP. * Using MC, cast on by hand. Set RC at 000. Using MT, K 30 rows.

FRILL ON PANTS

Using MT+1 and B, K 6 rows. Transfer every alt st on to adjacent N, leaving empty Ns in WP. K 6 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Using MT, K 10 rows *. Using WY, K a few rows and release from machine.

SECOND LEG

Push 52 Ns at right of centre 0 to WP. Work as for First Leg from * to *. Push 52 Ns at left of centre 0 to WP. With P side facing, replace First Leg on to empty Ns. 104 sts. Unravel WY.

BODY

Using B, K 30 rows for pants. Using A, K 35 rows for bodice.

HEAD

Using MT-1 and MC, K 68 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

SLIPPERS (KNIT 2)

Push 15 Ns to WP. Using C, cast on by hand. Set RC at 000. Using MT, K 2 rows. Inc 1 st at each end on next and every foll 3rd row until there are 25 sts. K 15 rows.

SHAPE TOE

Dec 1 st at each end on next and every foll 3rd row until 15 sts rem. K 14 rows. Inc 1 st at each end on next and every foll 3rd row until there are 25 sts. K 15 rows. Dec 1 st at each end on next and every foll 3rd row until 15 sts rem. K 2 rows. Cast off.

ARMS (KNIT 2)

Push 7 Ns to WP. Using A, cast on by hand. Set RC at 000. K 1 row. Inc 1 st at beg of every row until there are 27 sts. K 1 row. Cast on 5 sts at beg of next 2 rows. 37 sts. K 32 rows. Using MT-2 and MC, K 14 rows for

hand. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn, secure and join seam.

NOSE

Push 7 Ns to WP. Using MC, cast on by hand. Set RC at 000. Using MT, K 10 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine. Pull up yarn and gather around edge of nose. Push a small amount of stuffing into nose. Pull up tight and secure.

SKIRT

Push 167 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 20 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. K 60 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, thread end through sts and release from machine.

APRON

Push 49 Ns to WP. Using B, cast on by hand. Set RC at 000. K 50 rows. Transfer every alt st on to

adjacent N and push empty Ns back to NWP. K 1 row. Break off yarn, thread end through sts and release from machine.

WAISTBAND FOR APRON

Push 3 Ns to WP. Using B, cast on by hand. Set RC at 000. Cont in circular cord knitting. Using MT-4, K 400 rows and then cast off.

POCKET

Push 14 Ns to WP. Using B, cast on by hand. Set RC at 000. Using MT, K 19 rows. Cast off.

HAT

Push 145 Ns to WP. Push the 2nd and every foll alt N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 10 rows. Push empty Ns back to WP. K 10 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Using A, K 56 rows. Transfer every alt st on to adjacent N and push empty Ns back to NWP. K 2 rows. Break off yarn, thread end through sts and release from machine. Pull up sts, secure and join back seam.

MAKING UP

Fold slippers in half at toe and

join side seams, leaving back open. Stuff. Tuck in edges at back of slippers and join cast on to cast off edge. Join inside leg seams, taking care not to catch in frill of pants. Join back seam of body and head. Join frill seam. Thread a length of MC, through first row of head for neck. Stuff bottom of legs and then sew each leg on to top of slippers. Stuff remainder of legs, body and head. Pull up yarn at neck, wind round neck, pull up tightly and secure. Thread ends into head and then pull up yarn at top of head, putting in more stuffing, if required. Secure, threading ends into head. Mark position of the eyes and nose with pins. Sew nose to face. Using E, work three chain stitches over three rows for each eye. Using B, work a highlight into each eye. Mark position of mouth with pins and then, using D, work mouth to give a big grin, work a stitch at each end across top of mouth. Stuff arms. Sew arms to body, pushing in more stuffing as you close shaped top of arm.

Join back seam in skirt. Fit on doll and pull up sts to fit, making sure seam matches back seam. Arrange gathers and secure. Sew to doll on first row of bodice. Using cotton thread, sew pre-gathered lace to sides and bottom of apron. Gather top of apron slightly by pulling up yarn and secure. Sew top of apron to centre of waistband. Sew lace to top of pocket. Sew pocket on to apron. Place apron on to doll and tie in a bow at back. Sew lace around top of slippers so lace lays flat on slippers. Sew lace on arms at top of hands. Using B, embroider three chain stitches down front of bodice for buttons. Thread a length of A through sts of first row in A above brim of hat. Place hat on head. Pull up yarn to fit, arranging gathers and secure. Sew hat to head on same line as threaded yarn.

*Grandma is the cheerful companion
for Grandpa. The pattern designed by
Betty for our lady mice. Don't keep
them apart - knit them both as toys
or for decoration.*



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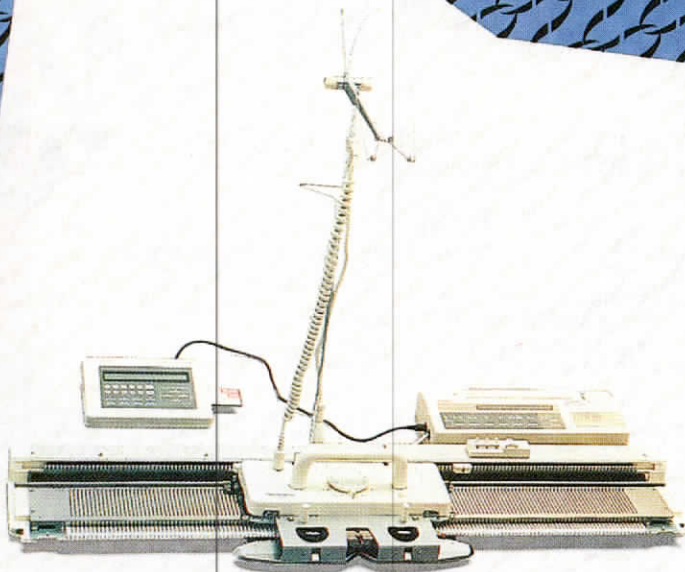
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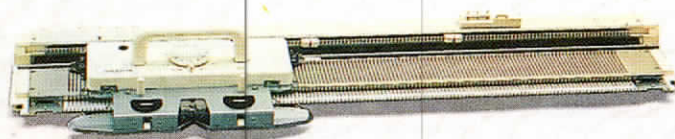
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